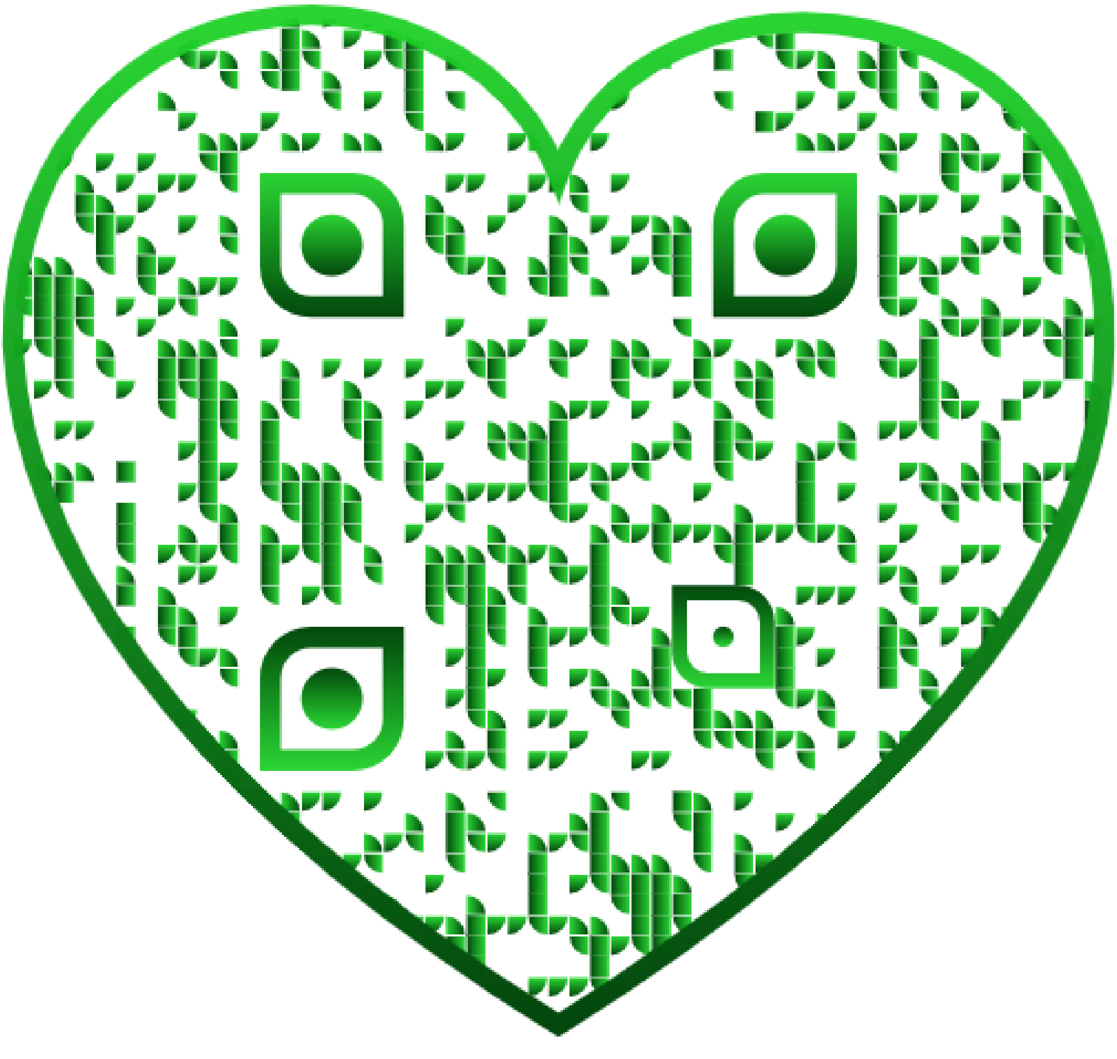
ISSUE 55 APRIL 2025

BETA

developments in
photography



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Cover image © Simon Harsent from the series 'The Locals'.

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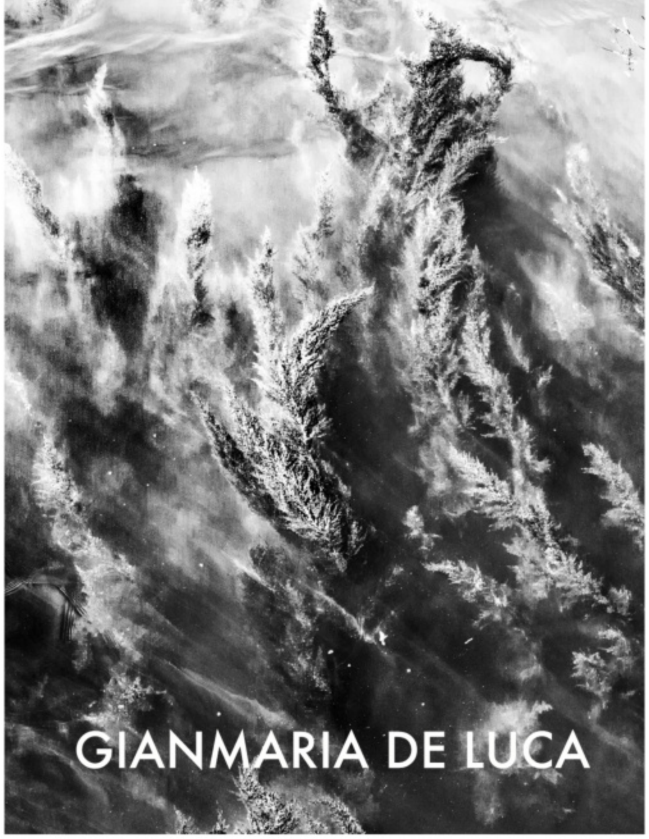


GIANMARIA DE LUCA

Gianmaria De Luca, born in Rome in 1988, is a versatile artist whose work spans photojournalism, art photography, theatre and installations.

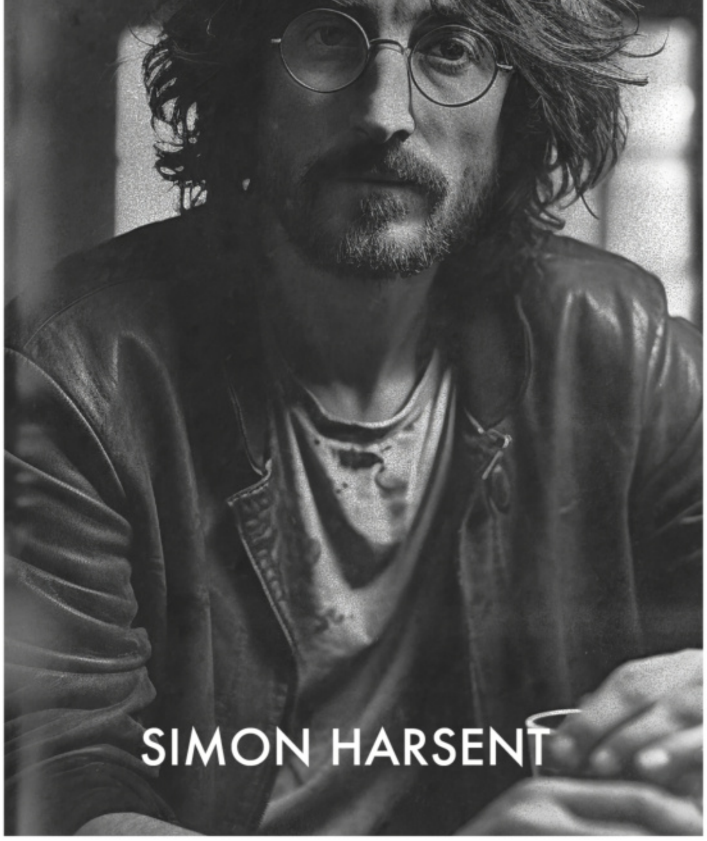
He has had the opportunity to work within the Venice Biennale, the MACRO Asilo Museum, 10B photography, Museo dell'Altro e dell'Altrove di Metropoliz (MAAM), and Studi Internazionali per la Sicilia (SIS) in Palermo as well as for the Théâtre de la Monnaie in Brussels.

He has exhibited his works in solo and group exhibitions in Italy, Northern Ireland, Germany, Switzerland, and Australia.

His projects have been featured on prime-time Italian television and in international art, architecture, and design publications.

Gianmaria is among the "222 Emerging Artists to Invest In" (Exibart 2024 edition).

WWW.GIANMARIADELUCA.COM



SIMON HARSENT

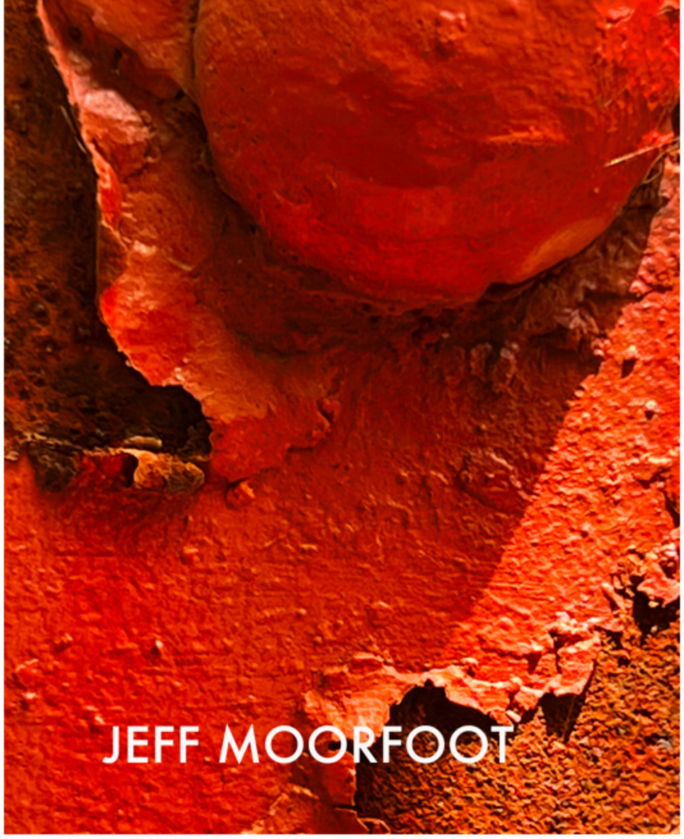
Simon Harsent is an internationally renowned photographer originally from England.

He began his career in London before relocating to Australia. In 1997, Harsent moved to New York, where he lived and worked for 20 years, frequently returning to Australia for commissioned work. During this time, he co-founded THE POOL COLLECTIVE alongside Sean Izzard—a thriving photographers' collective based in Sydney.

Harsent's work has been recognized at numerous awards shows around the world including American Photography, Communication Arts, PDN, D&AD, HeadOn Portrait and Landscape awards and 3 times finalist National Photographic Portrait Prize. He has had over 10 solo exhibitions and has participated in over 20 group exhibitions.

His work for ACON is held in the permanent collection of both the Power House Museum and the QLD Art Gallery. In 2024 Harsent was asked to talk at the Art Gallery of NSW as part of their Artists in Conversation series in conjunction with the HeadOn Festival.

WWW.SIMONHARSENT.COM



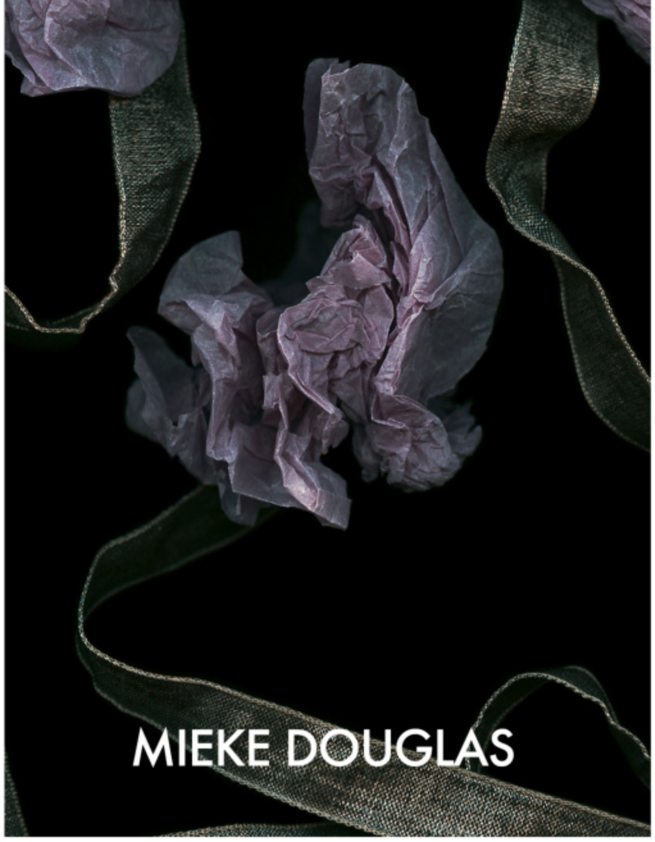
JEFF MOORFOOT

Jeff Moorfoot is an Australian fine artist with a long and varied history in photography, including stints in advertising, education, reviewing, curation and industry support.

He was co organiser of the Galeria Bezdomna [Homeless Gallery] in Australia, founder of the renegade photography group 'free radical'and he founded the Ballarat International Foto Biennale of which he was festival director for 12 years. In 2017 he was awarded the Order of Australia Medal [OAM] for his contribution to photography.

He is editor, designer and publisher of this magazine BETA developments in photography. He has resisted shameless self promotion for 54 issues, but due to an artist slated for inclusion in this edition failing to meet the publication deadline he has had to step into the breach with this recent unexhibited body of work from his extensive archive.

WWW.JEFFMOORFOOT.COM.AU



MIEKE DOUGLAS

Mieke Douglas is an internationally awarded Dutch and Canadian photographic artist, living in London.

Her work explores themes of intimacy and connection. She is known for her atmospheric lighting and surreal perspectives. Her images are described as moody, almost painterly, with an underlying sense of disquiet.

She has been the recipient of numerous major awards including a 2023 Sony World Photography Award, International Photography, Prix de la Photographie Paris, International Color, Open Image Barcelona, Chromatic, Minimalist, Julia Margaret Cameron, Budapest International BBA Photography and British Photography Awards.

Her work has been published and exhibited internationally, including at the Royal Academy of Art in London. She has had Solo Shows, 'STILL' in London and 'Lost Society | Looking In Through Glass' at the Head On Photo Festival in Sydney.

WWW.MIEKEDOUGLAS.COM

Venice, a city poised between land and water, dissolves at its edges. *I Capelli di Venezia* captures this threshold—where stone meets tide, and history surrenders to shifting currents. Inspired by the drifting strands of *Sargassum muticum,* an invasive seaweed entwined in the city's waters, the project examines the fragile balance between nature and civilization.

Through photographic abstraction, the images evoke the spectral presence of the lagoon, where water and reflection erase the distinction between the known and the ephemeral. Echoing Hoksai's waves, Dürer's engravings, and the organic textures of decay, the series transforms Venice's vanishing edges into dreamlike compositions of motion and erosion. Much like the city itself, the work fluctuates between past and present, beauty and disintegration.

It questions the permanence of human intervention, revealing an unstable world in constant metamorphosis. In these submerged landscapes, Venice is both subject and symbol—a place nether fully solid nor fluid, a city forever suspended at the edge of its own disappearance.

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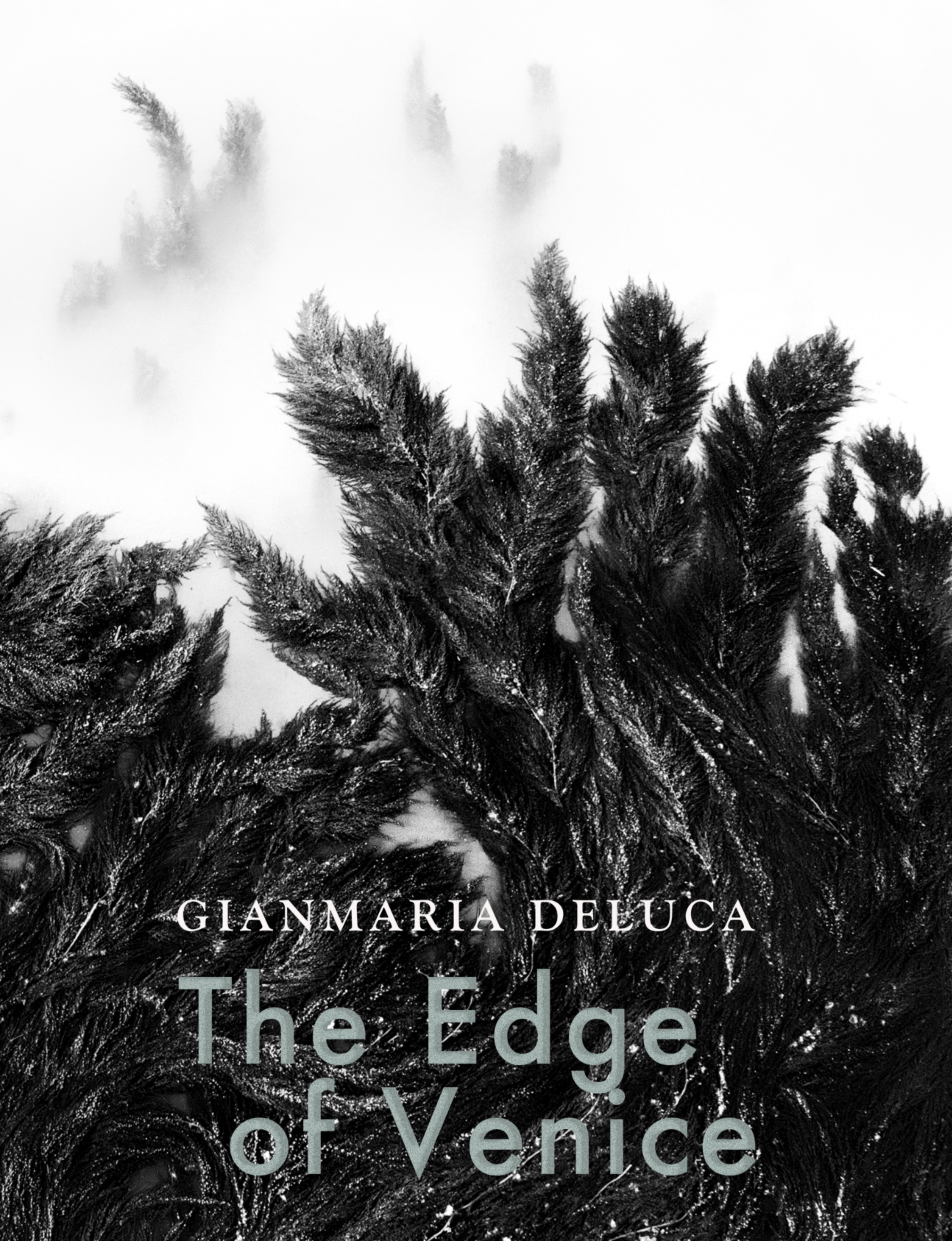
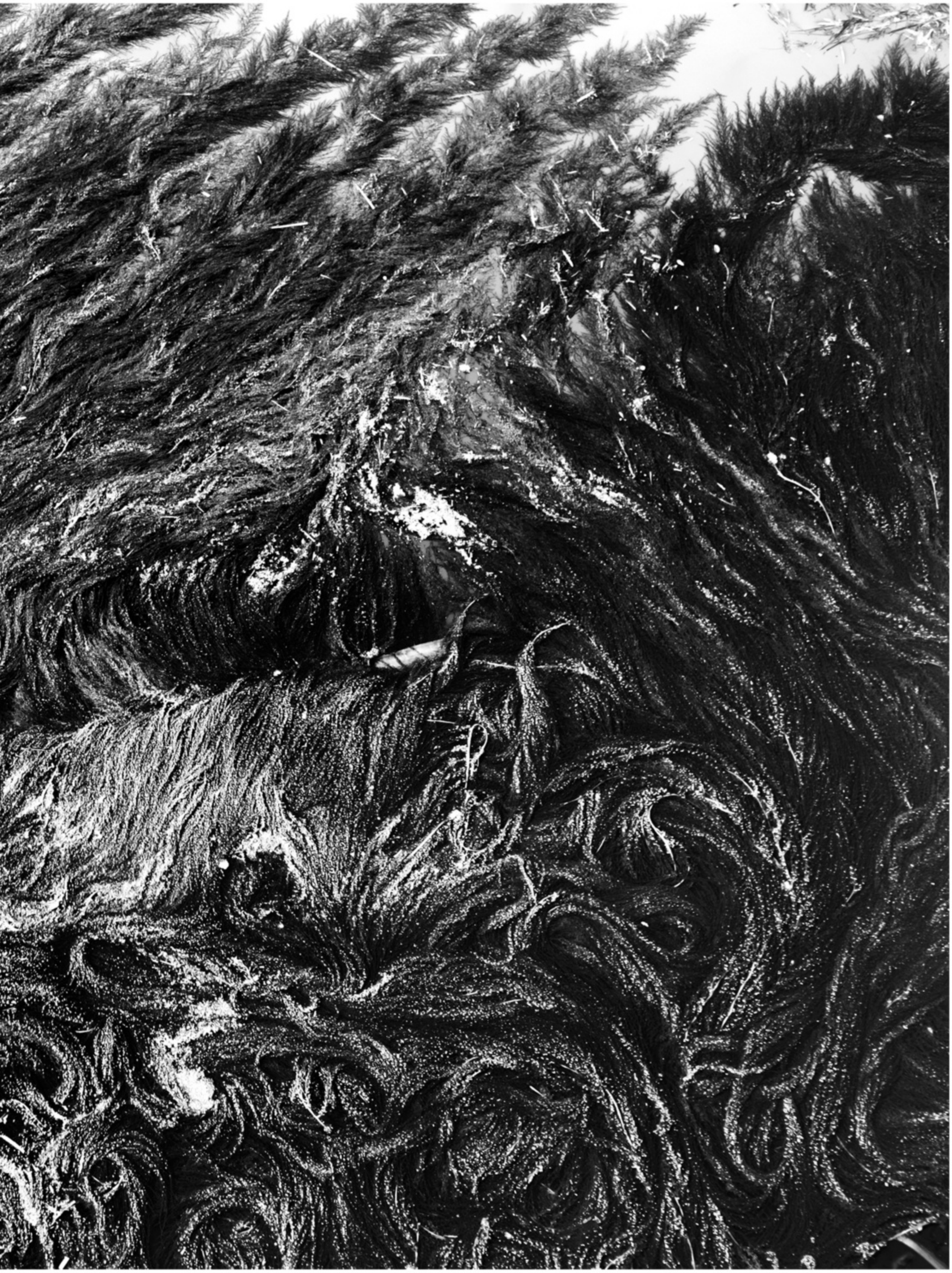


GIANMARIA DELUCA

The Edge of Venice



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The Local

THE LOCAL WAS CREATED FOR MY ONLINE PUBLICATION, BLAST. IT IMAGINES A LONDON PUB I'D LOVE TO DRINK AT, FILLED WITH PEOPLE I'D LOVE TO CHAT WITH OVER A PINT.

I GENERATED THE IMAGES USING MIDJOURNEY AND WROTE THE ACCOMPANYING STORY WITH CHATGPT. HAVING WORKED IN THE VISUAL ARTS FOR OVER 30 YEARS, I'VE ALWAYS ADAPTED TO NEW TECHNOLOGY—SOMETIMES WITH HESITATION, BUT ALWAYS WITH CURIOSITY. PHOTOGRAPHY REMAINS MY FIRST LOVE, BUT I SEE AI AS A DIFFERENT TOOL FOR VISUAL STORY TELLING, NOT A REPLACEMENT.

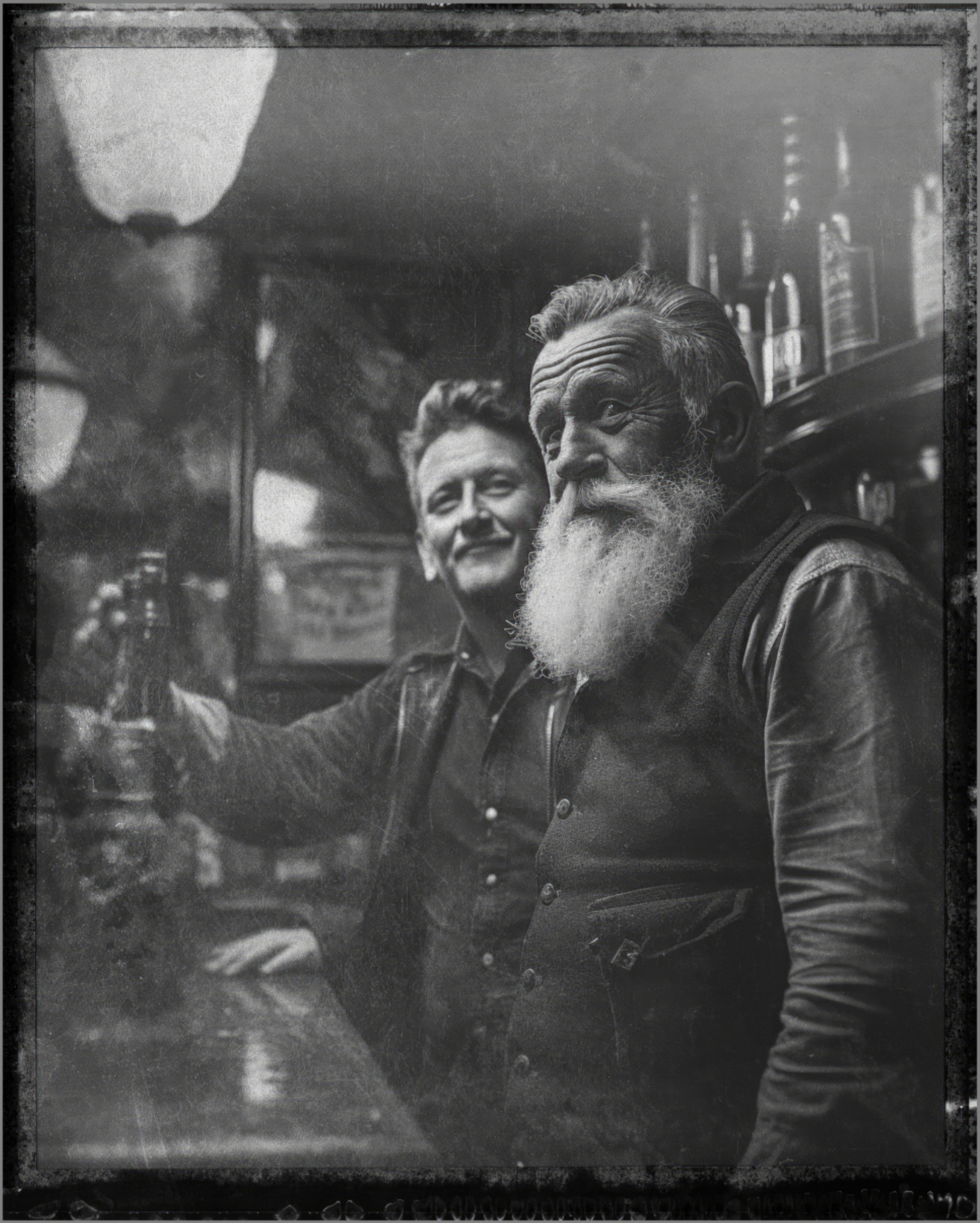
THE IDEA STEMMED FROM A DESIRE TO CREATE AI-GENERATED WORK THAT FELT UNIQUELY MINE. I WANTED IT TO RESEMBLE SOMETHING UNEARTHED FROM MY ARCHIVES, A DOCUMENT OF A TIME I WISHED I HAD PHOTOGRAPHED—THE MID-'80S, WHEN I WAS ASSISTING STILL-LIFE PHOTOGRAPHERS BY DAY AND FREQUENTING PUNK AND NEW WAVE CLUBS BY NIGHT.

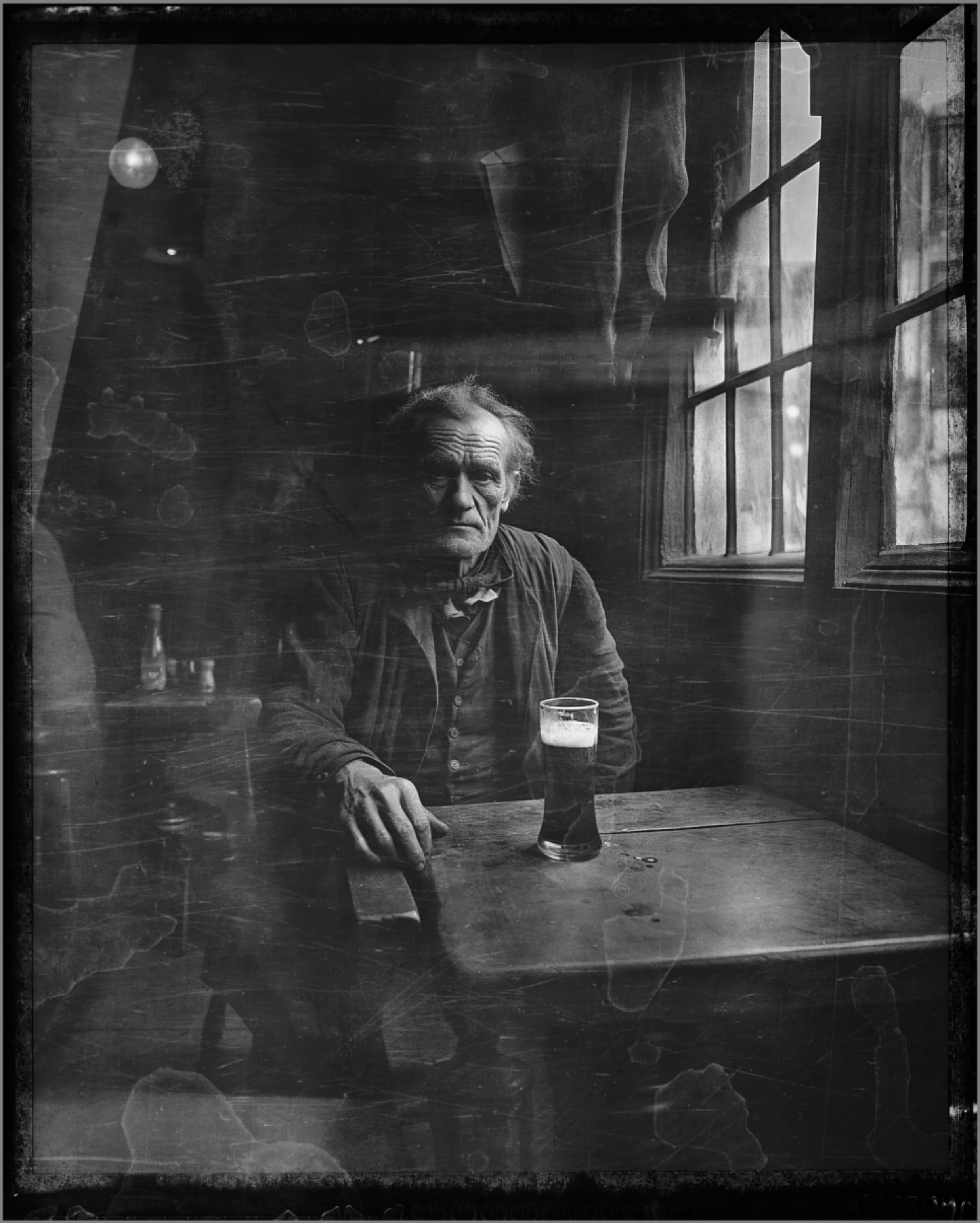
I CAREFULLY SELECTED AND POST-PROCESSED THE IMAGES TO MIMIC THE LOOK OF LARGE-FORMAT POLAROID FILM, EVOKING THE ERA.

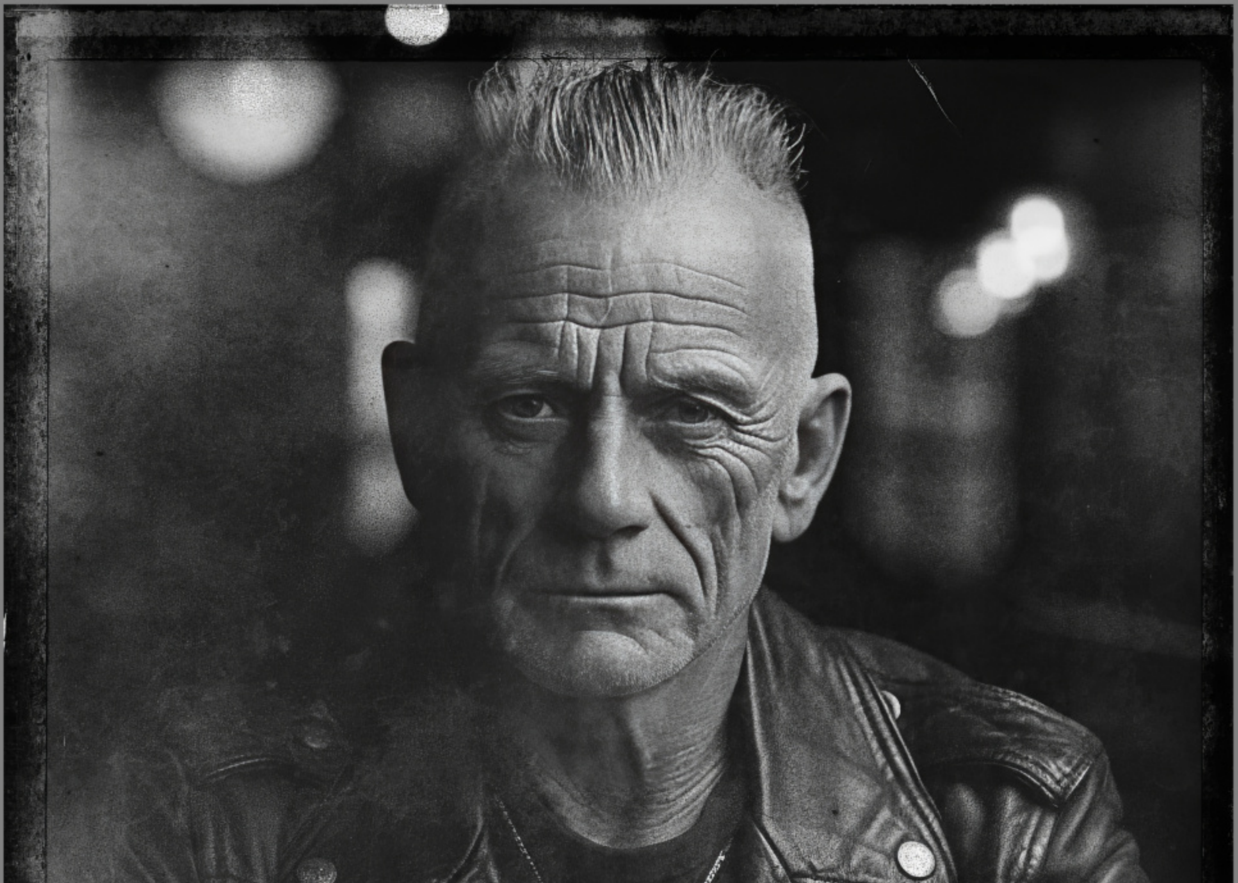
A STRONG BODY OF WORK IS SHAPED THROUGH SELECTION AND SEQUENCING, AND WORKING WITH AI IS NO DIFFERENT—IT'S JUST THE IMAGE-MAKING PROCESS THAT CHANGES.

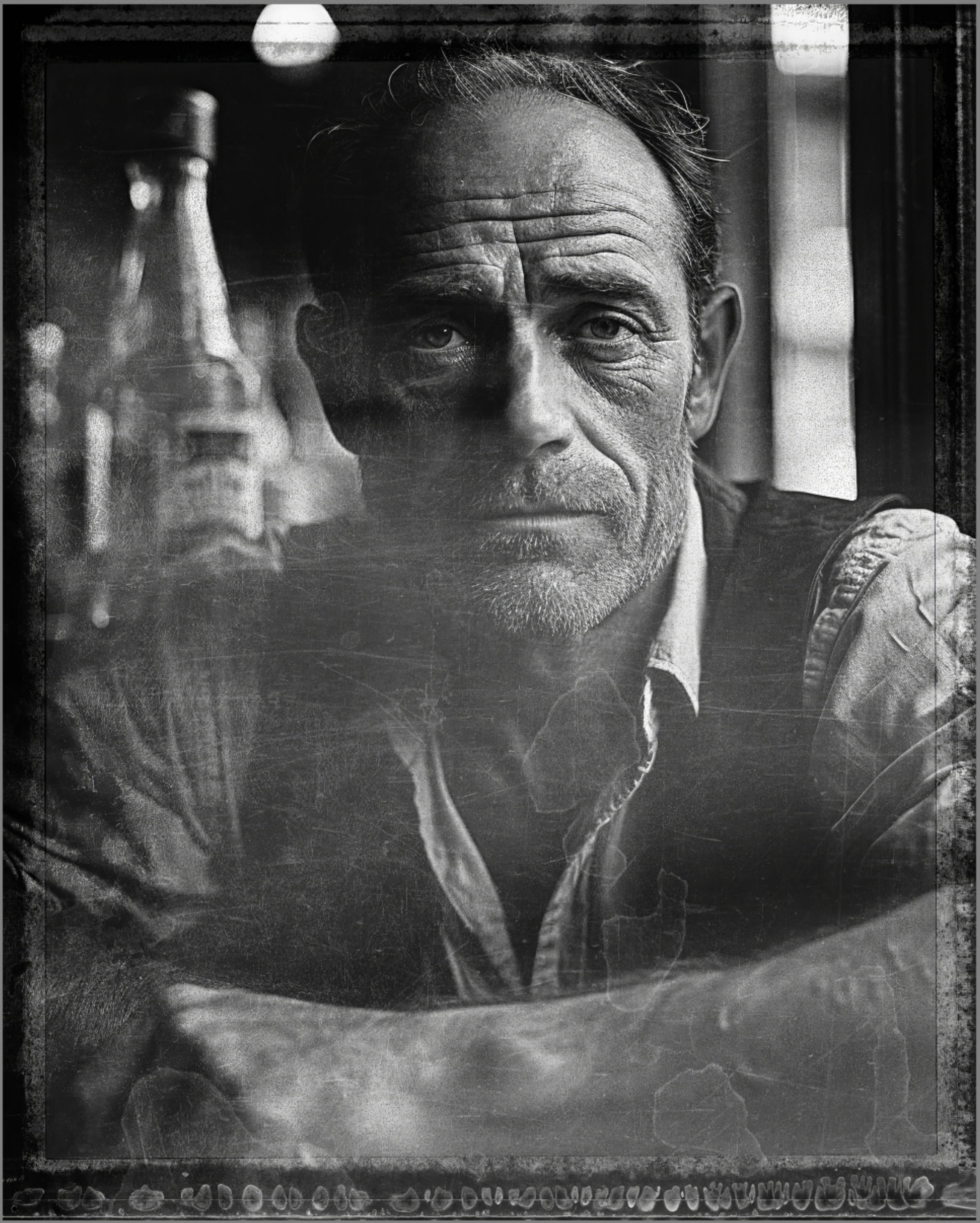
THIS PROJECT IS ALSO PART OF A BROADER CONVERSATION ABOUT AI'S ROLE IN ART AND HOW IT WILL SHAPE THE FUTURE OF IMAGE-MAKING. I HOPE THE LOCAL SPARKS DISCUSSION ABOUT CREATIVITY, TECHNOLOGY, AND OWNERSHIP IN THE DIGITAL AGE.

SIMON HARSENT









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IN RUST WE TRUST

There's something uniquely captivating about rust—its textures, its colours, its stories etched into decay. It reveals beauty in the unexpected. Where most see deterioration or neglect, I see transformation. Rust is a slow, quiet process, a natural evolution of metal giving in to time and elements. Each surface tells a story: of rain, sun, salt, and air, of what once was and what remains.

Photographing rust is like capturing time itself. The layers and imperfections are deeply expressive—symbolic of resilience and vulnerability.

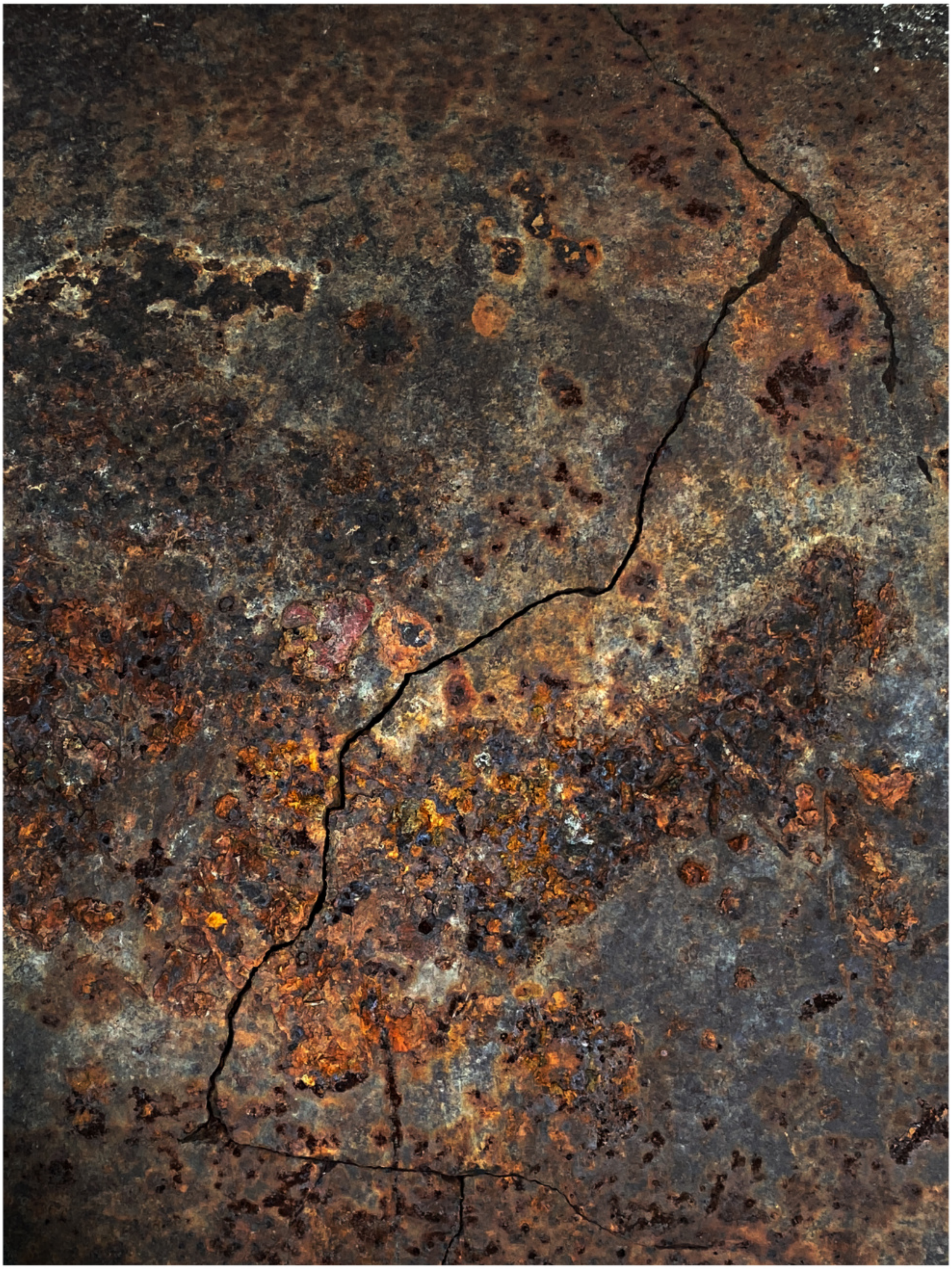
Rust challenges the traditional standards of beauty and pushes me to find elegance in decay. I'm drawn to the contrast between rust and its surroundings.

Rust also reflects a kind of poetic irony: the very material once built for strength is now slowly falling apart. Through my lens, I aim to honour that fragility, finding art in its slow surrender.

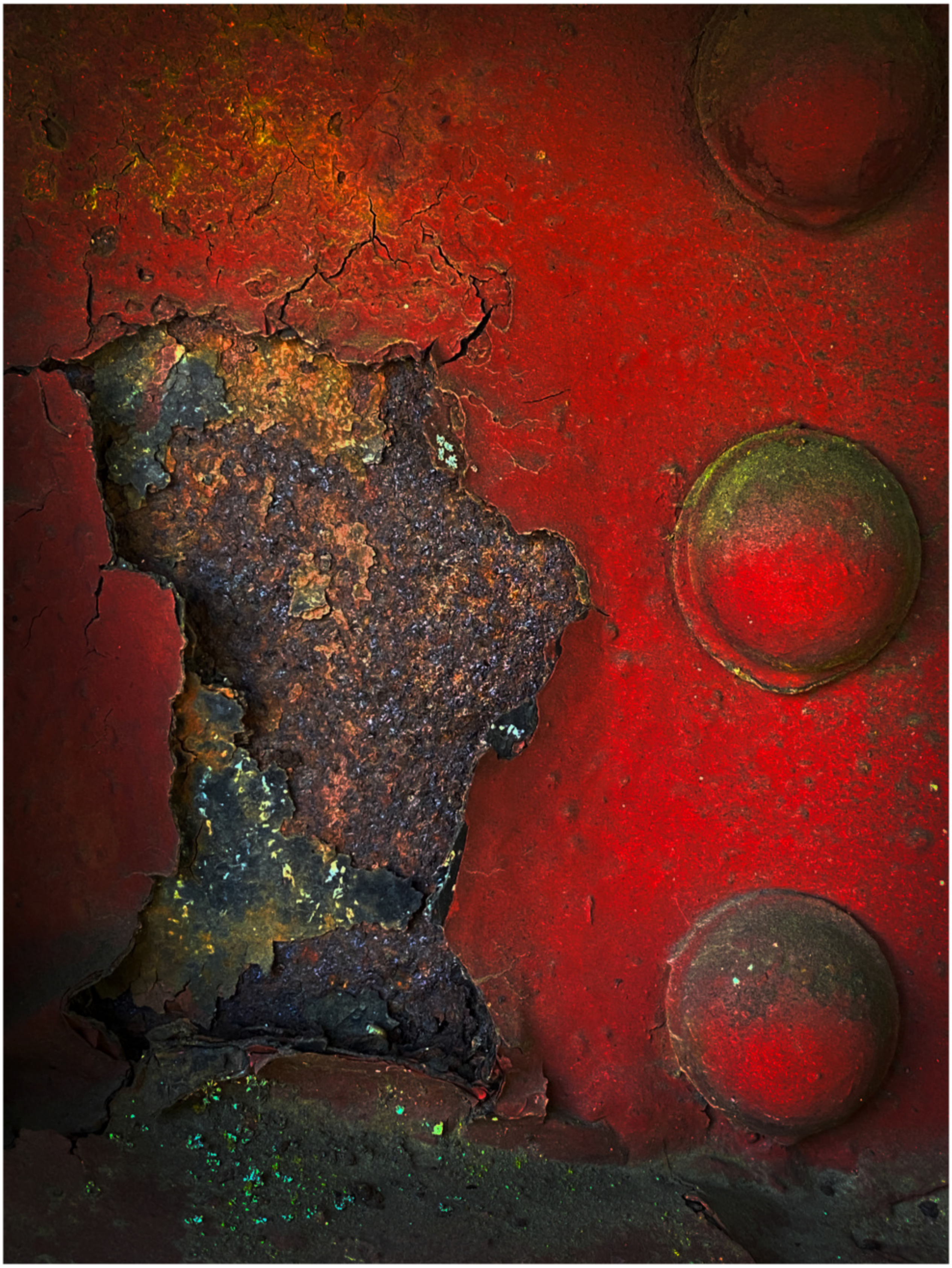
For me, photographing rust isn't just about aesthetics—it's about seeing the overlooked, and finding meaning where others might turn away.

JEFF MOORFOOT

WWW.JEFFMOORFOOT.COM.AU



in rust we trust # 54 MMXXIV



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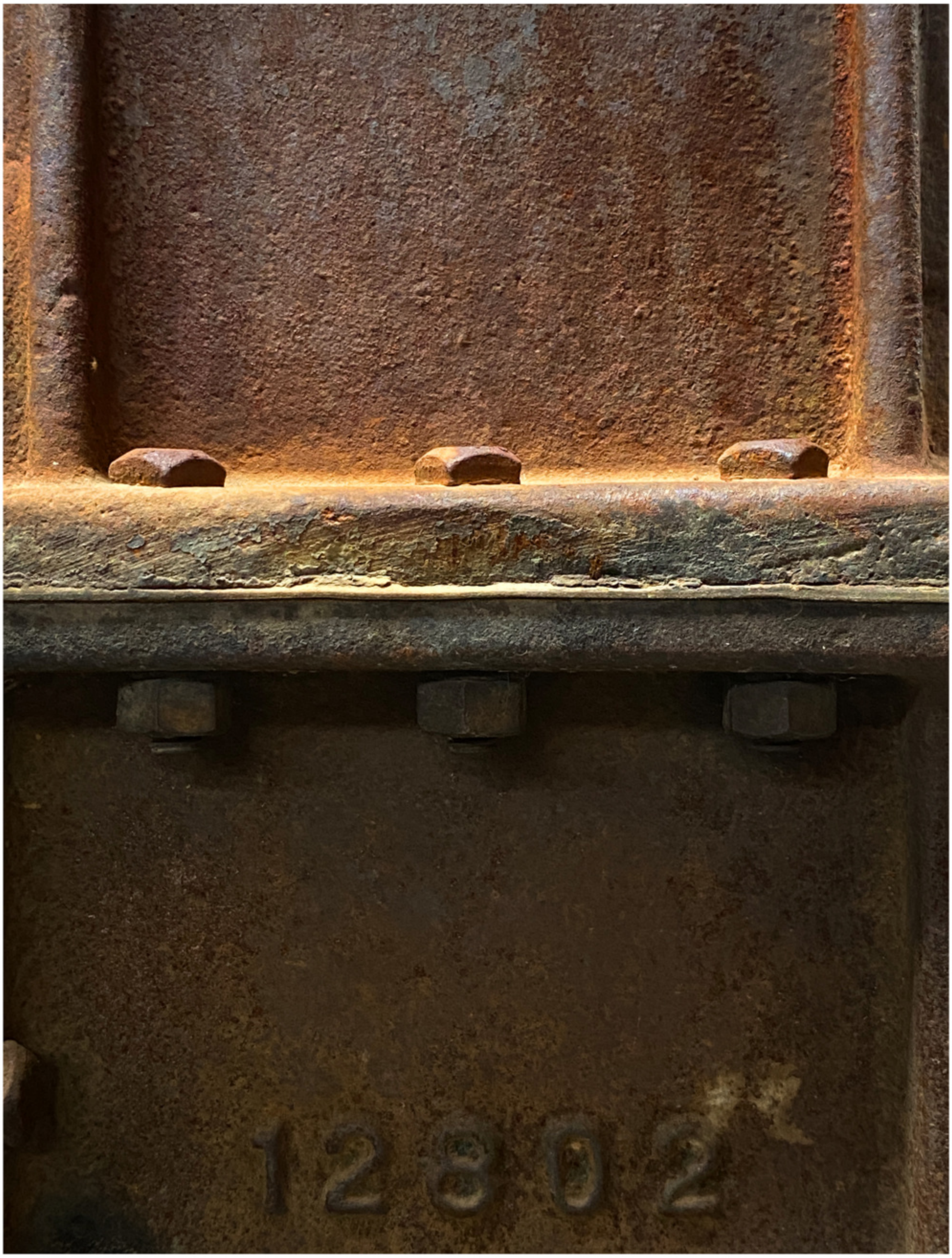

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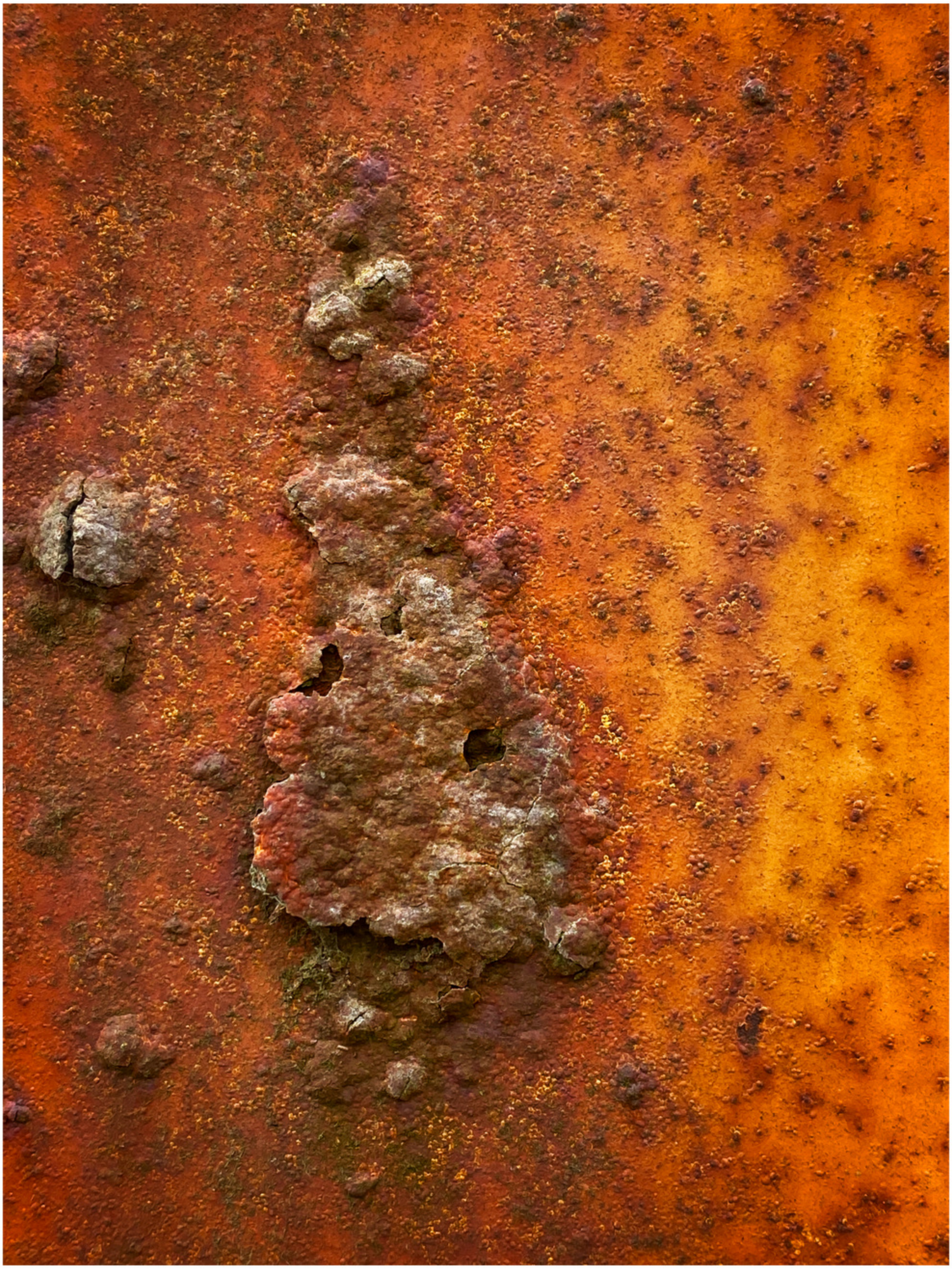
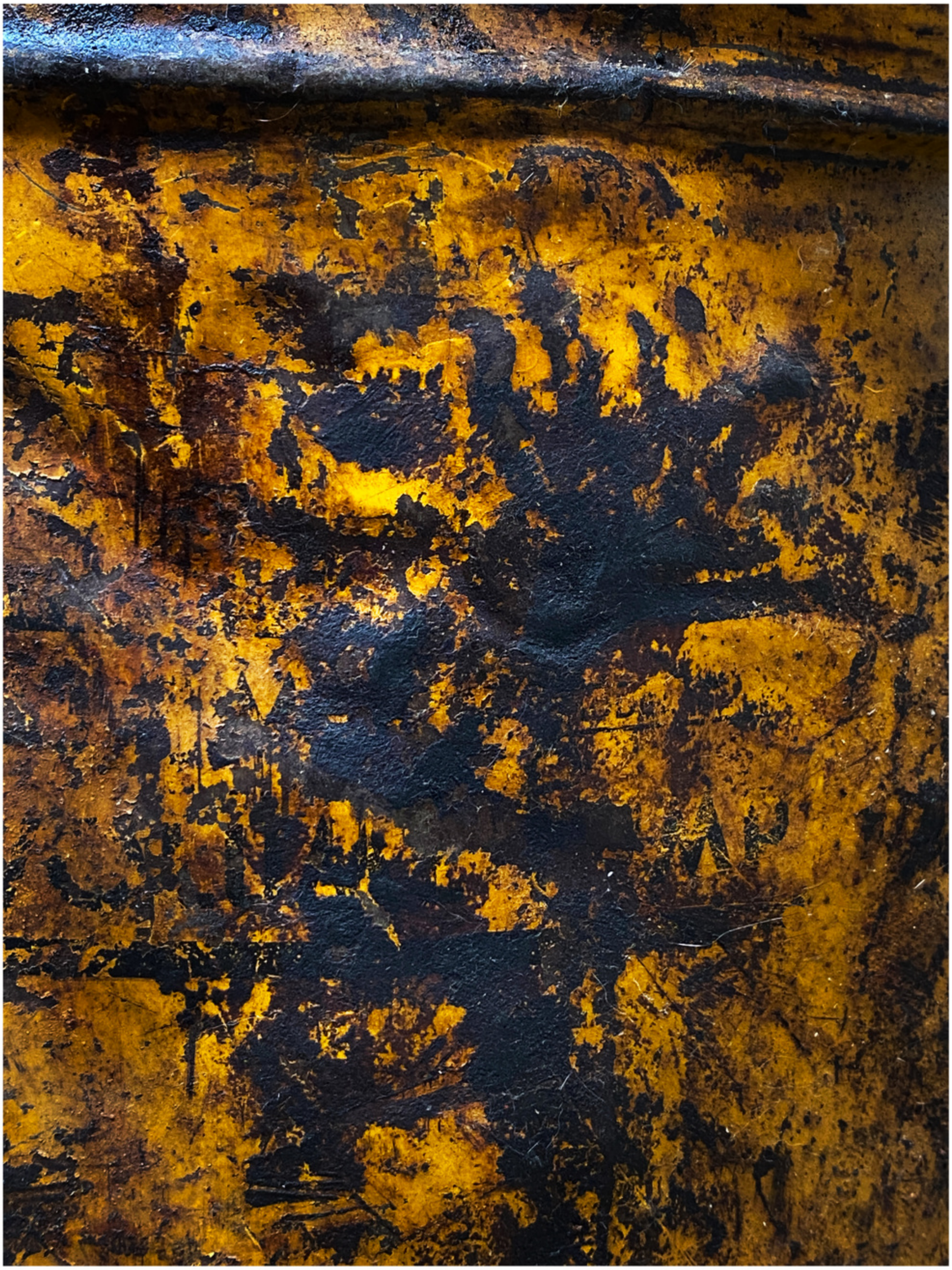


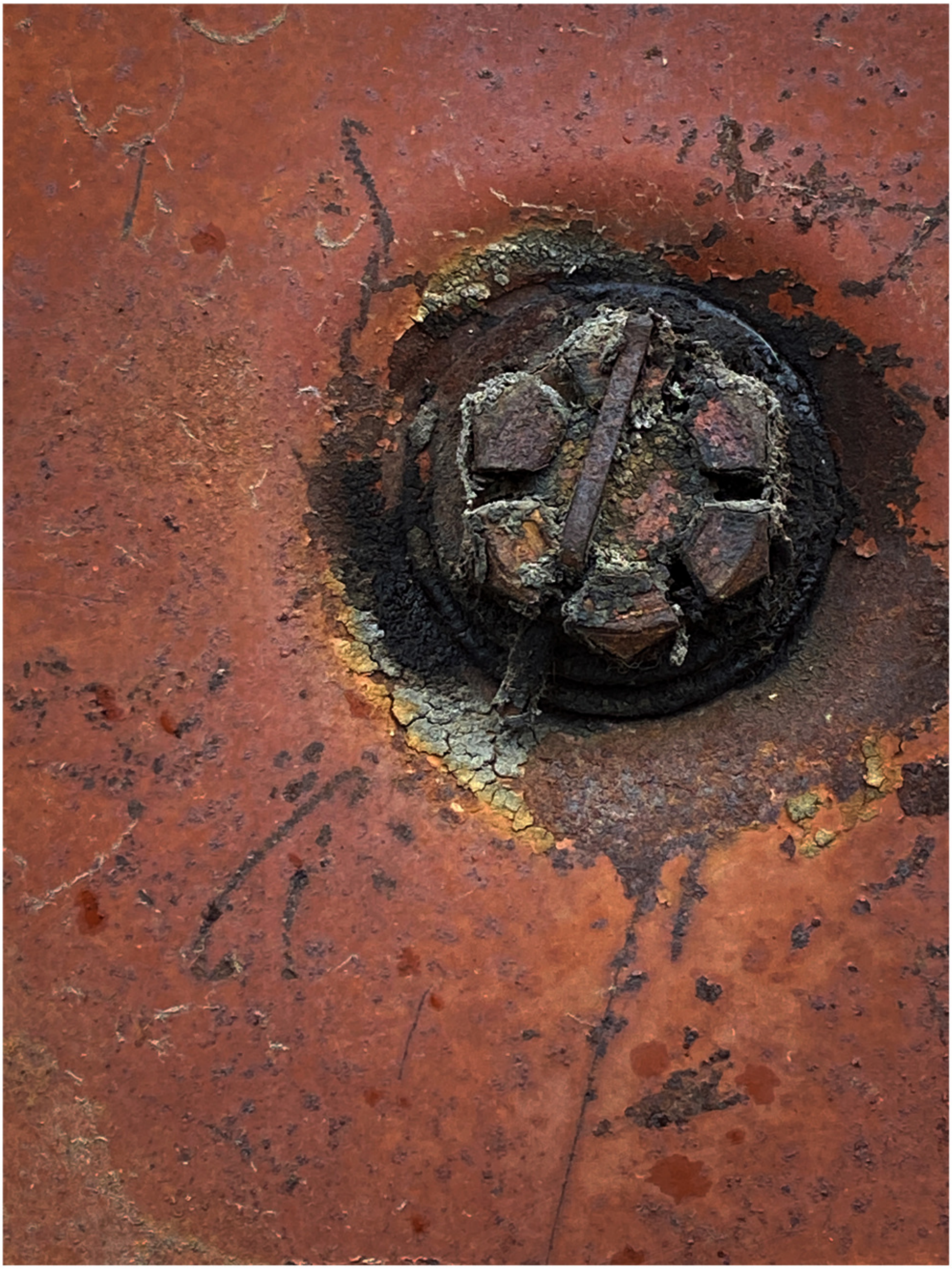
in rust we trust # 43   MMXXIV

in rust we trust # 30 MMXXIV



IN RUST WE TRUST # 51 MMXXIV

IN RUST WE TRUST # 52 MMXXIV



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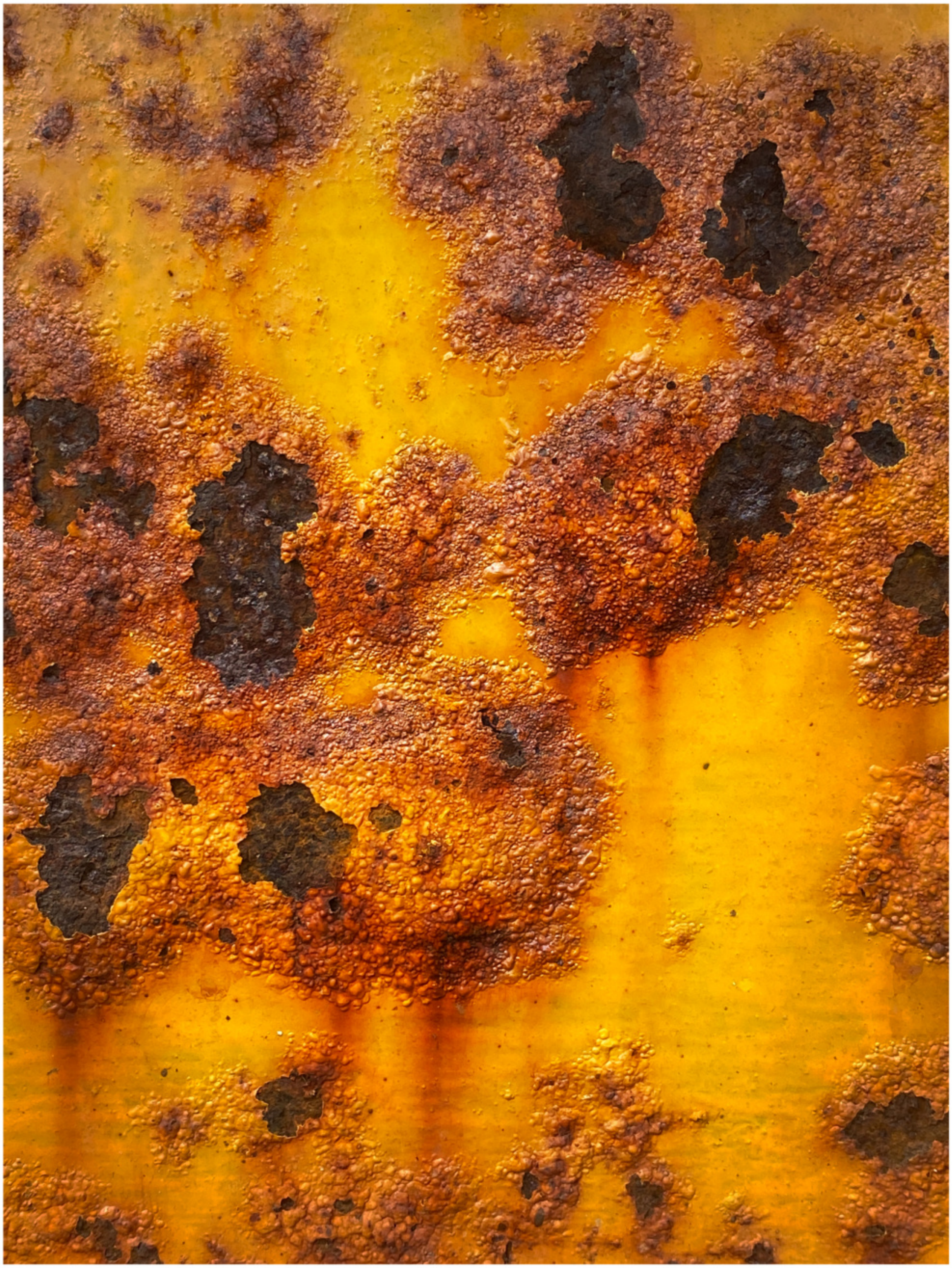

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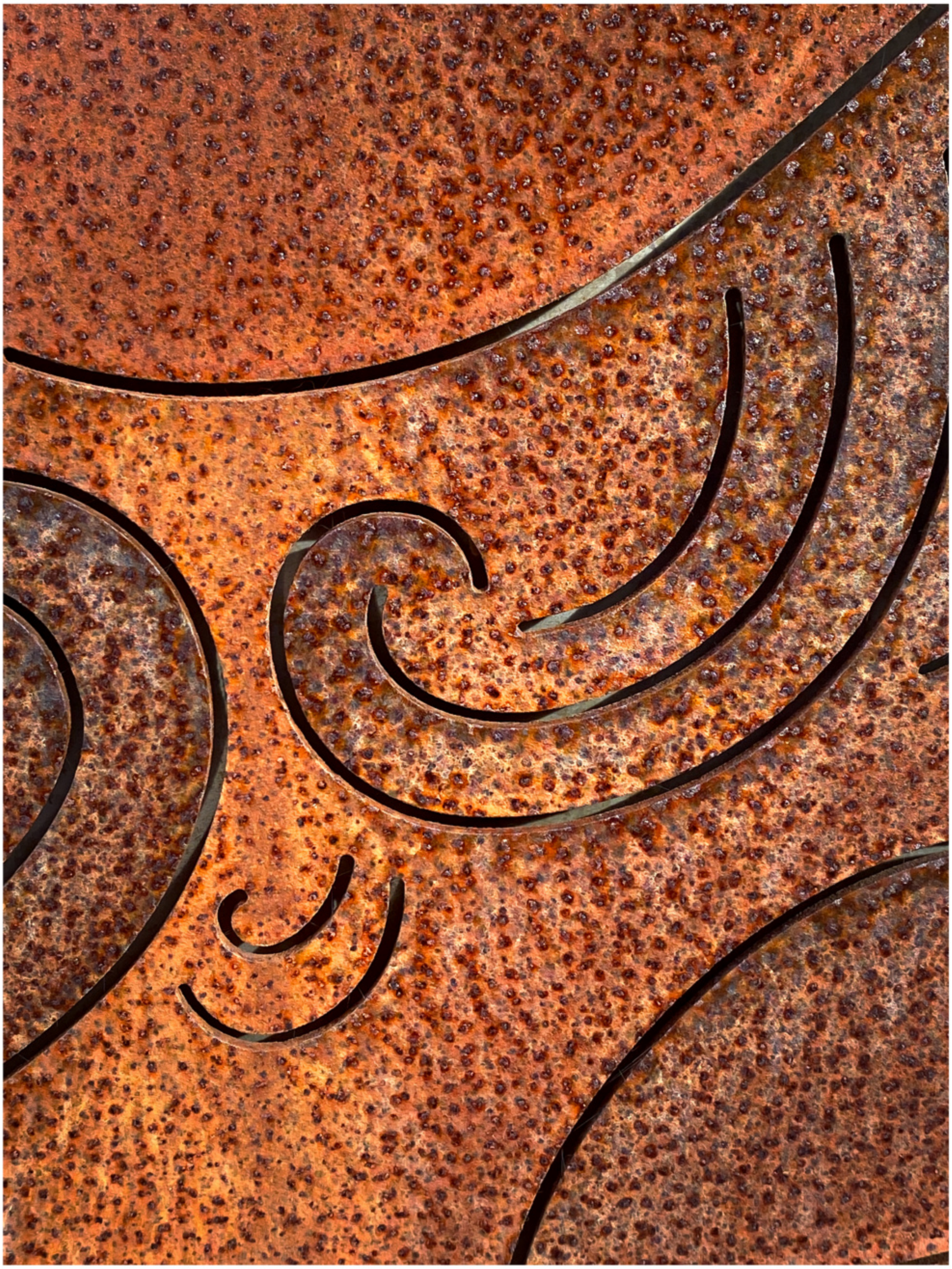
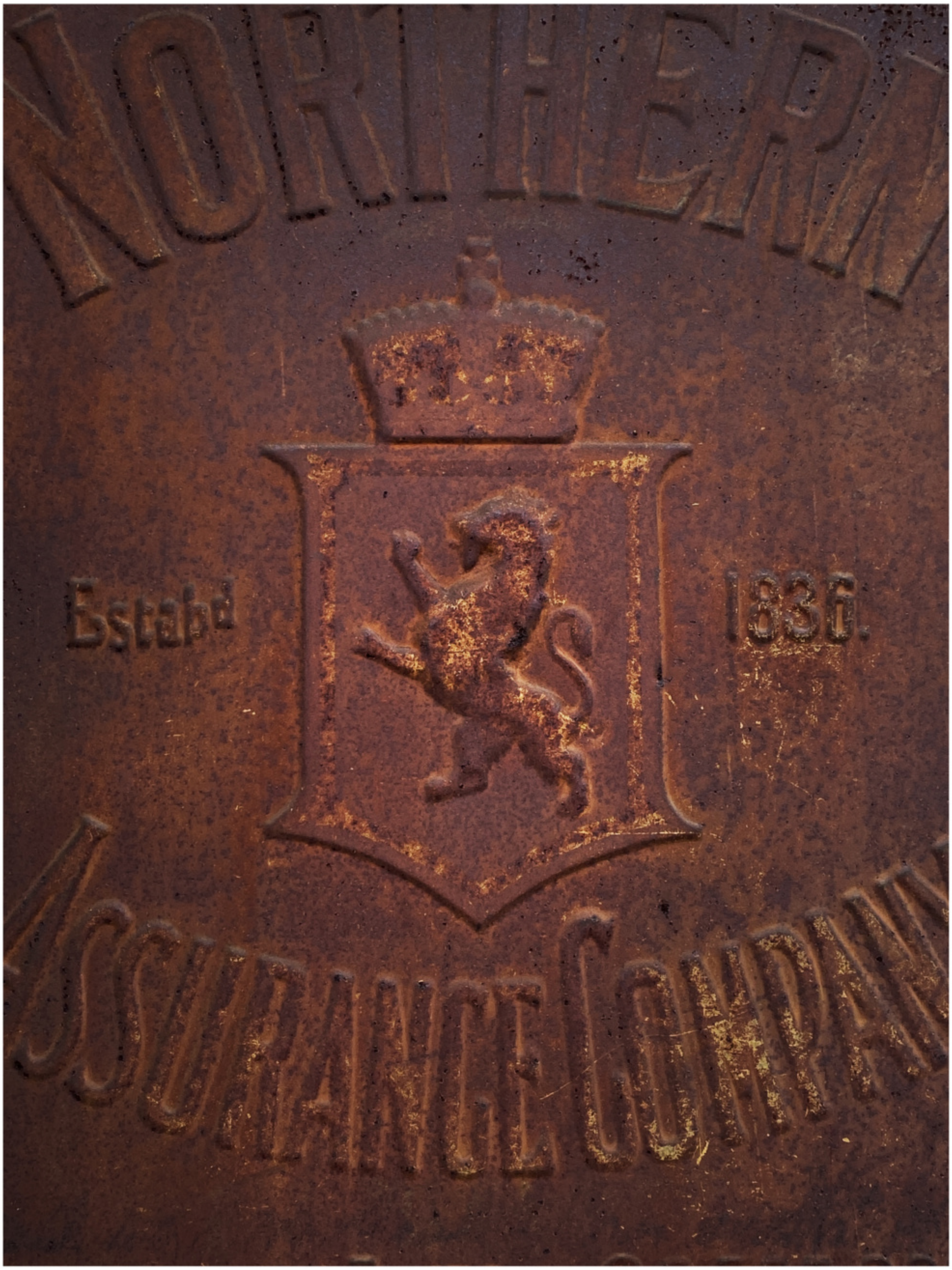
in rust we trust # 36 mmxxiv



IN RUST WE TRUST # 39 MMXXIV

in rust we trust # 41 MMXXIV

in rust we trust # 46 MMXXIV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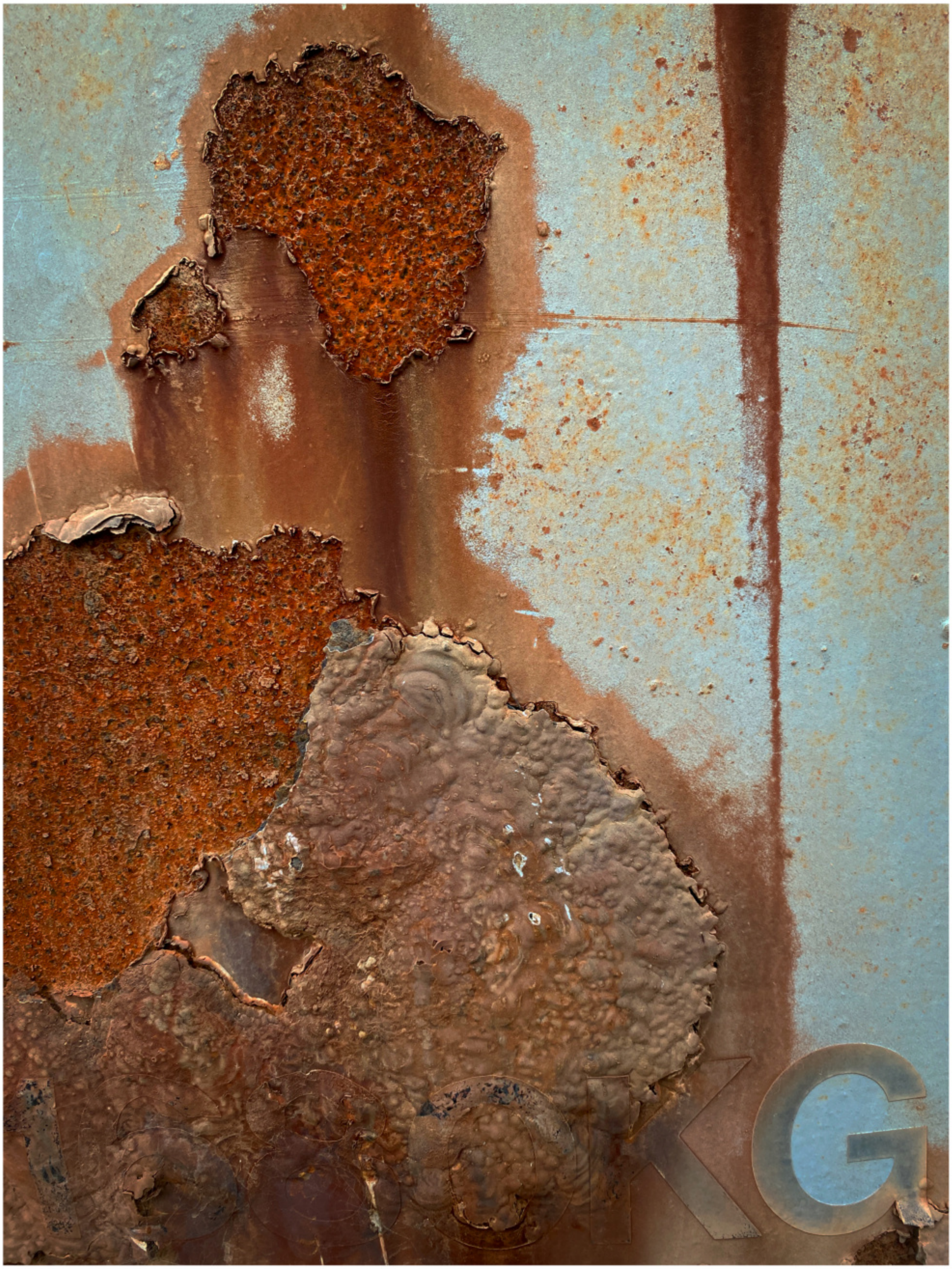
in rust we trust # 47   mmxxiv



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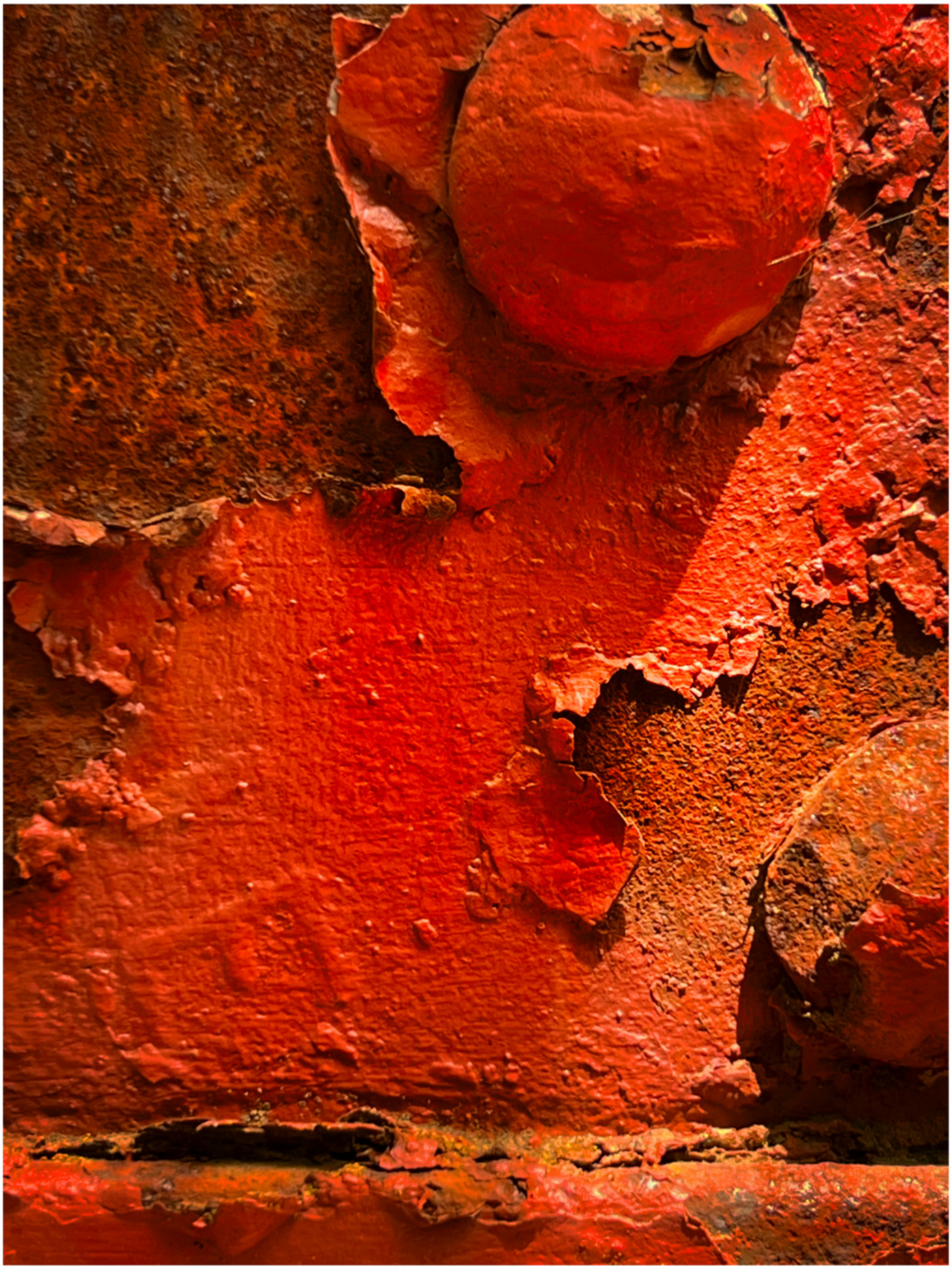

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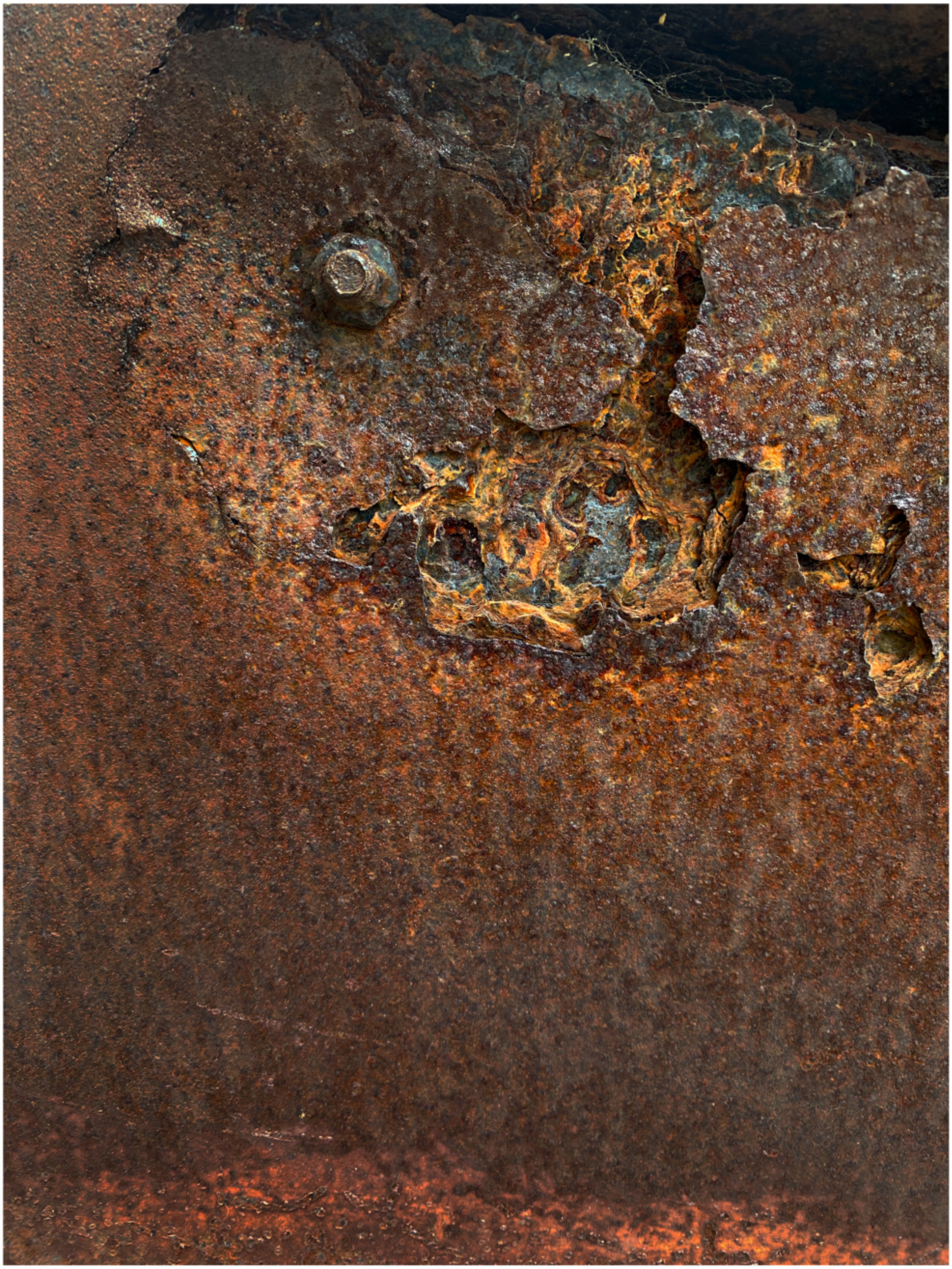

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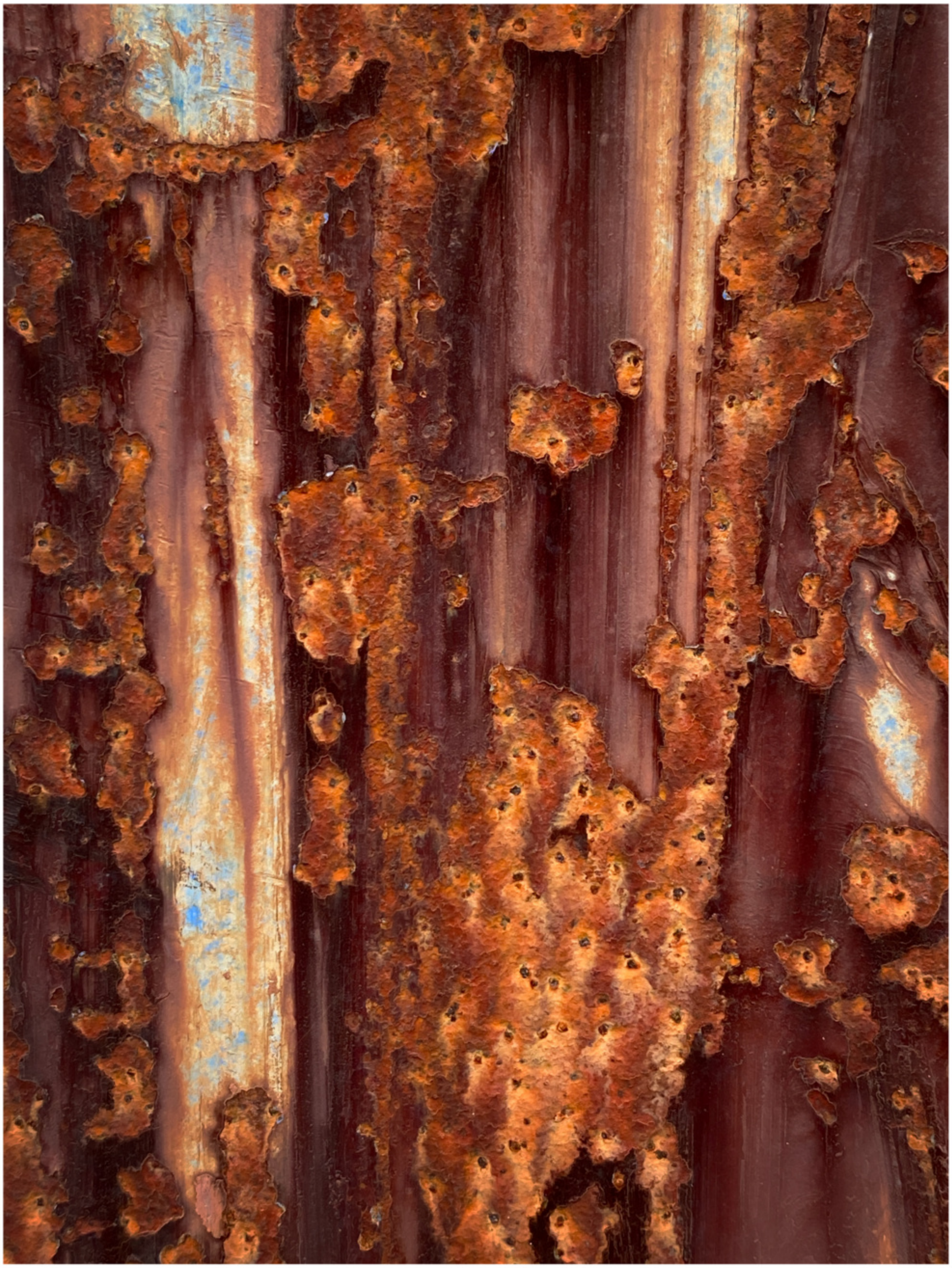

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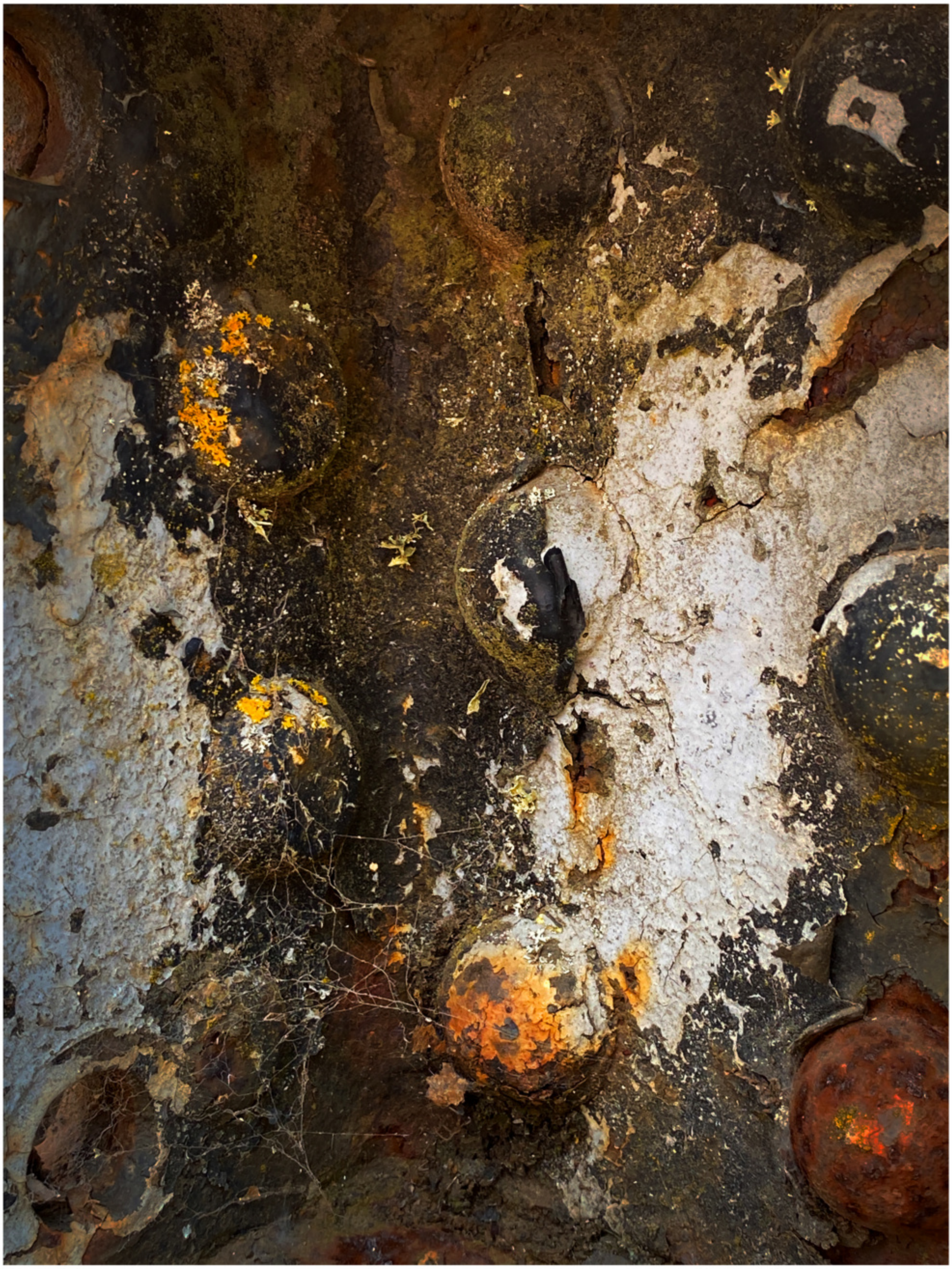

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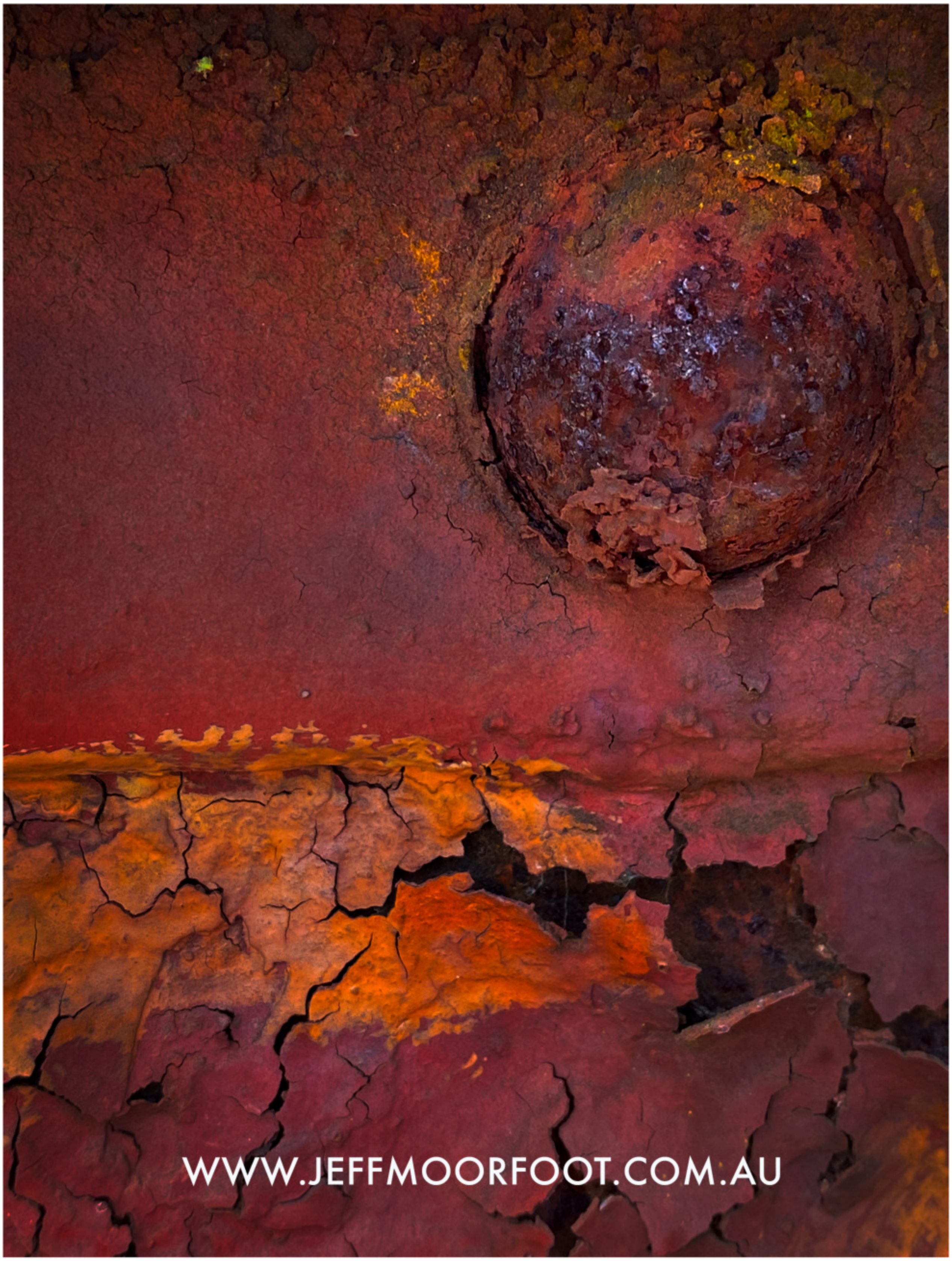
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in rust we trust # 16 mmxxiv

Fake

Look Again 2022

Pretty photos of flowers from my garden or recycled gift-wrapping carefully arranged on my office scanner? Look again. One scene, two narratives. A constructed reality. A small act of deceit.

World events unfolding. Fact and fantasy intertwining.

This series has been exhibited at Somerset House London, Diocesan Museum Milan, Ho Chi Minh City Museum of Fine Arts, Willy Brandt House, Berlin, cType Magazine Gallery Bangkok, Fotofestival Lenzberg, P21 Gallery Budapest, D-Contemporary London and BBA Gallery Berlin.

It has won a Sony World Photography Award 2023, Top 10 BBA One-Shot Award, and Bronze Medal Budapest International Foto Awards and been featured in Artist Talk Magazine, cType Magazine, Lens Magazine and Amateur Photographer Magazine.

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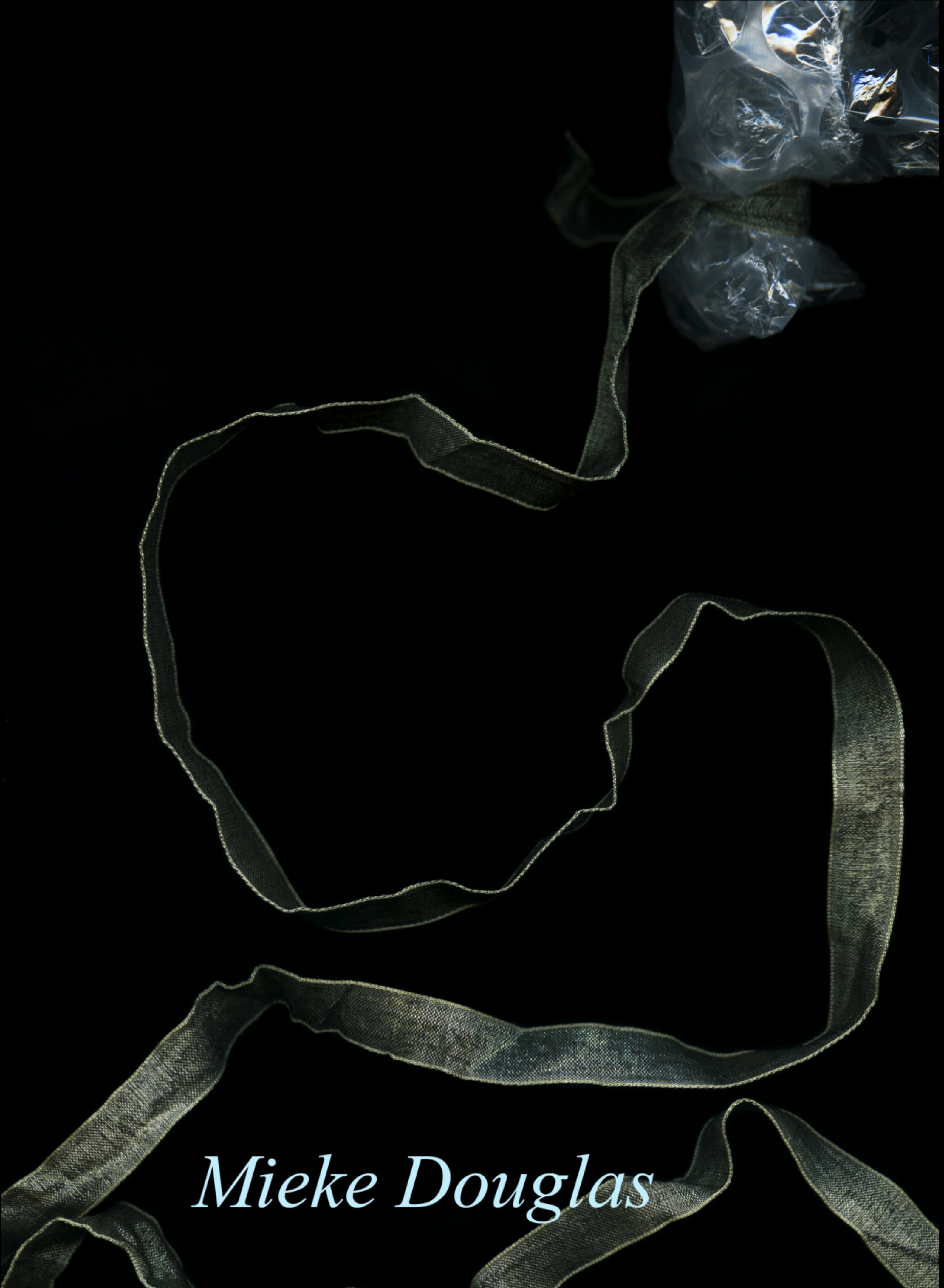
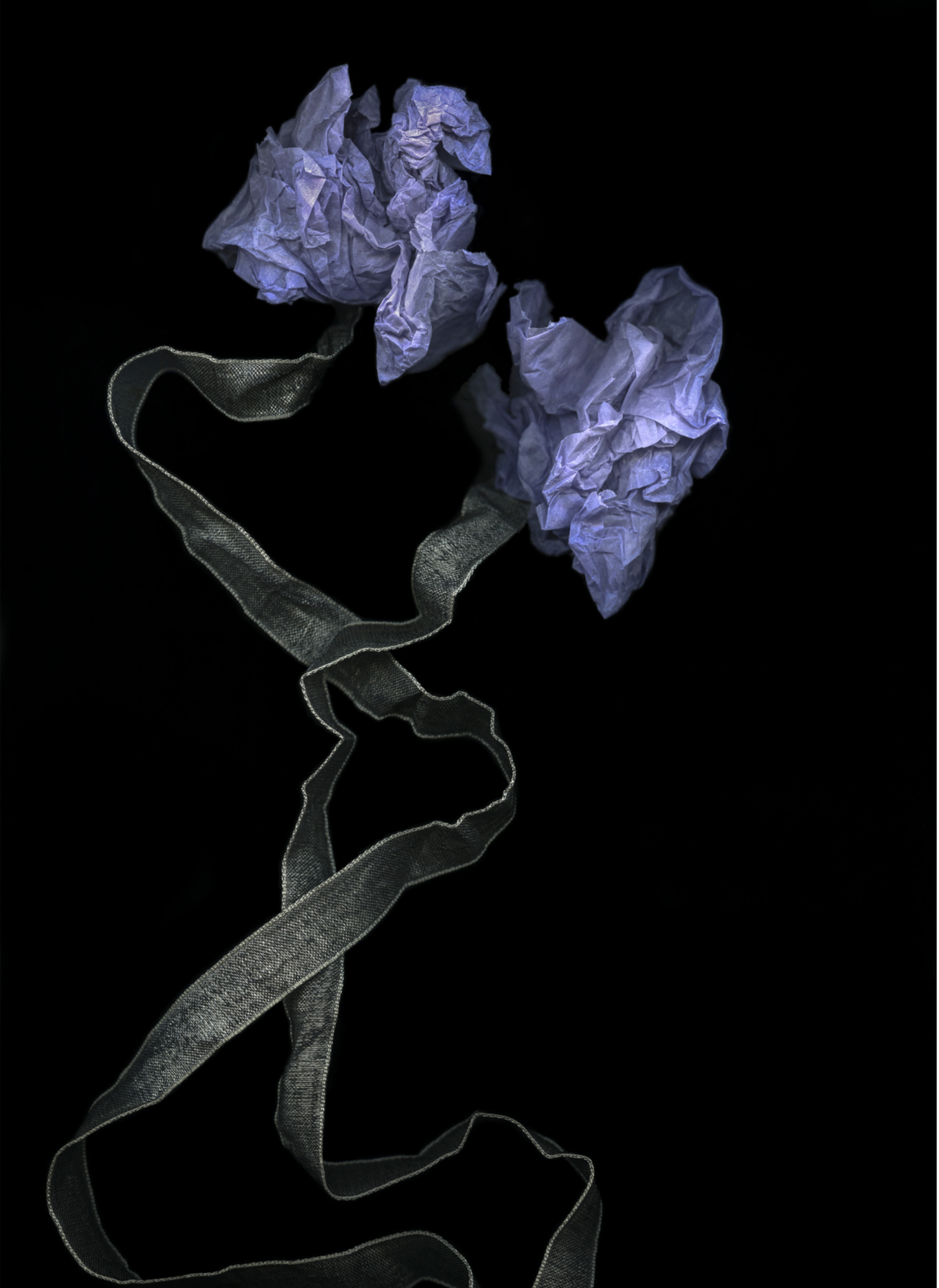
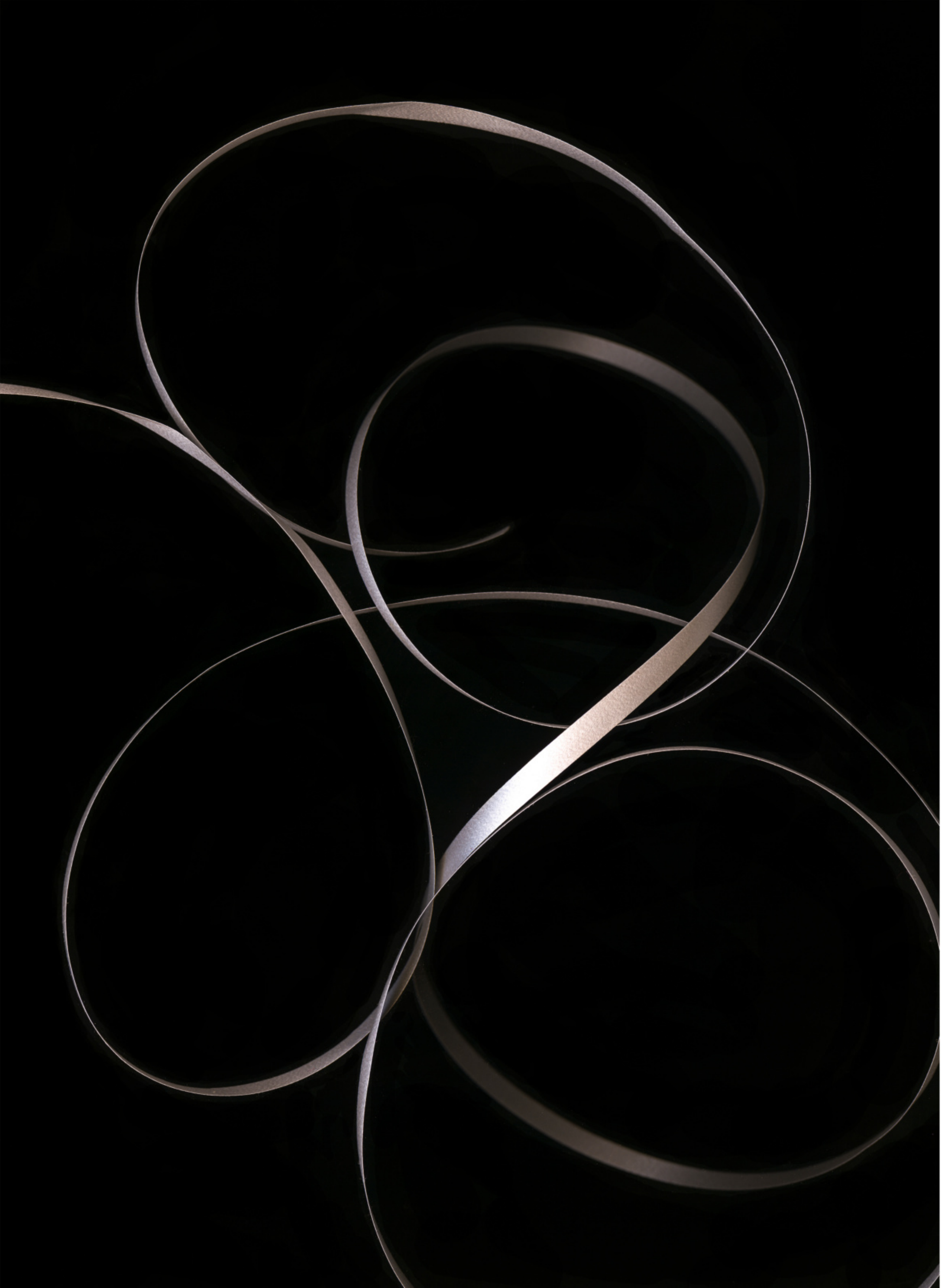
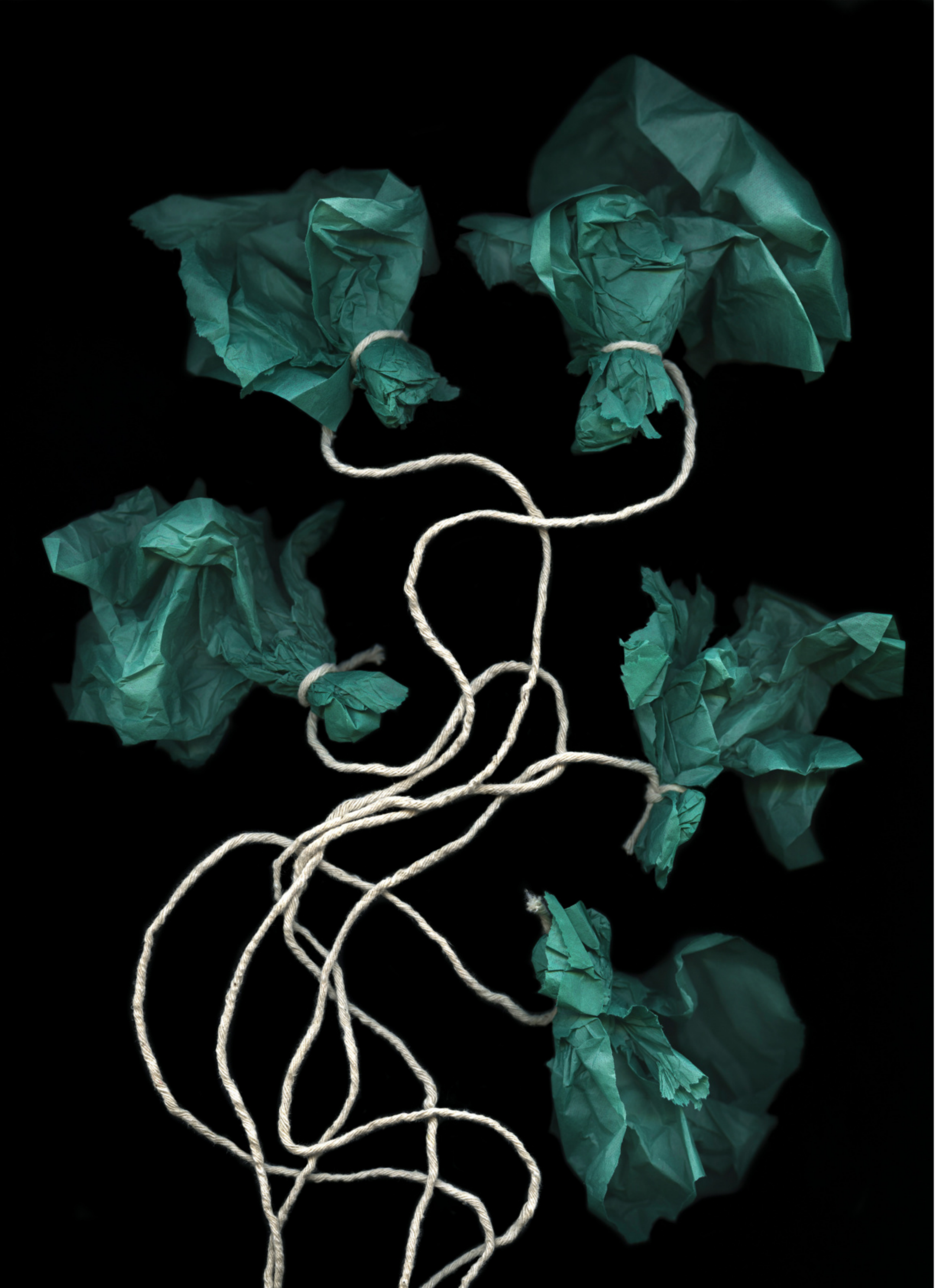
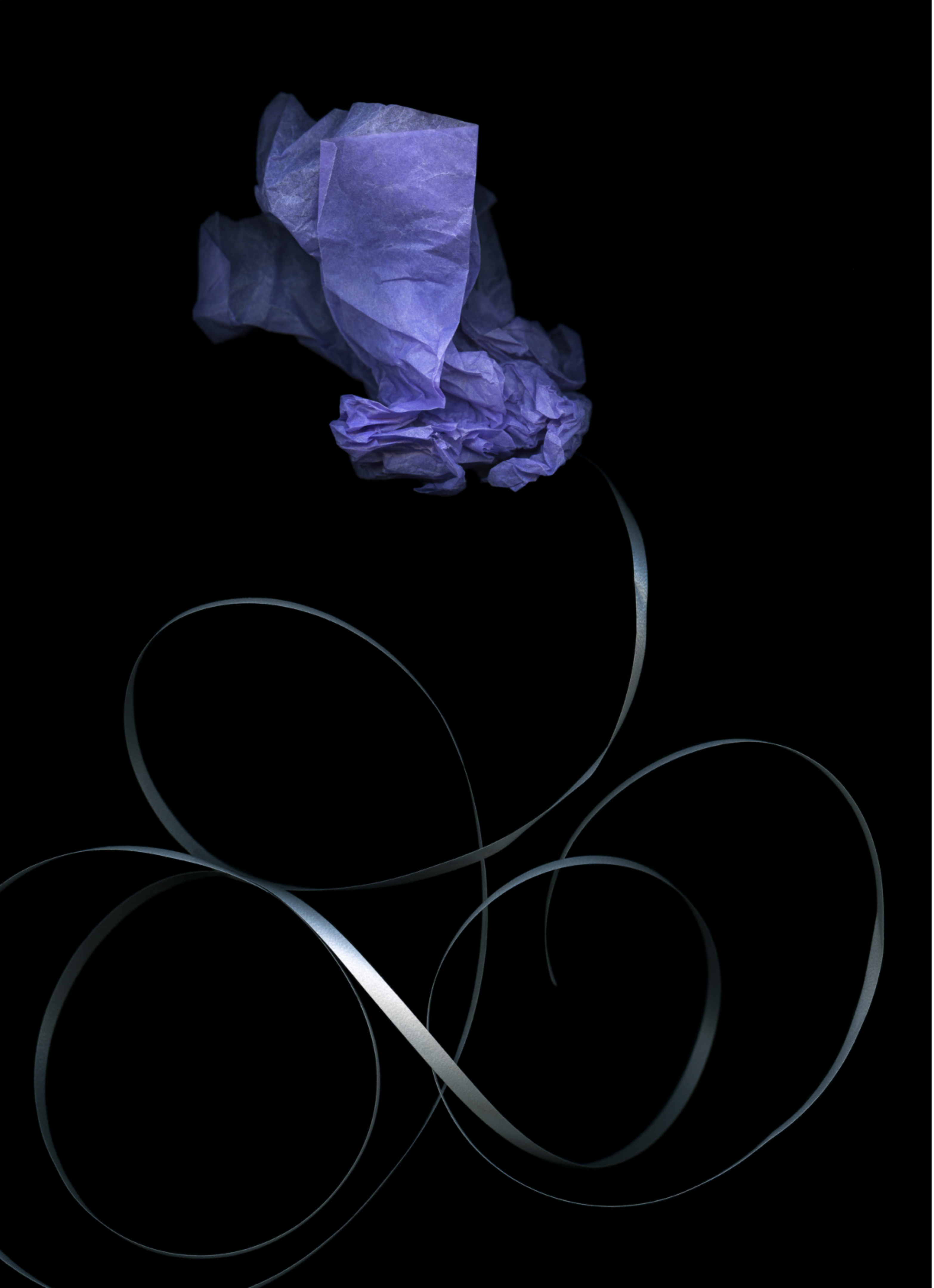


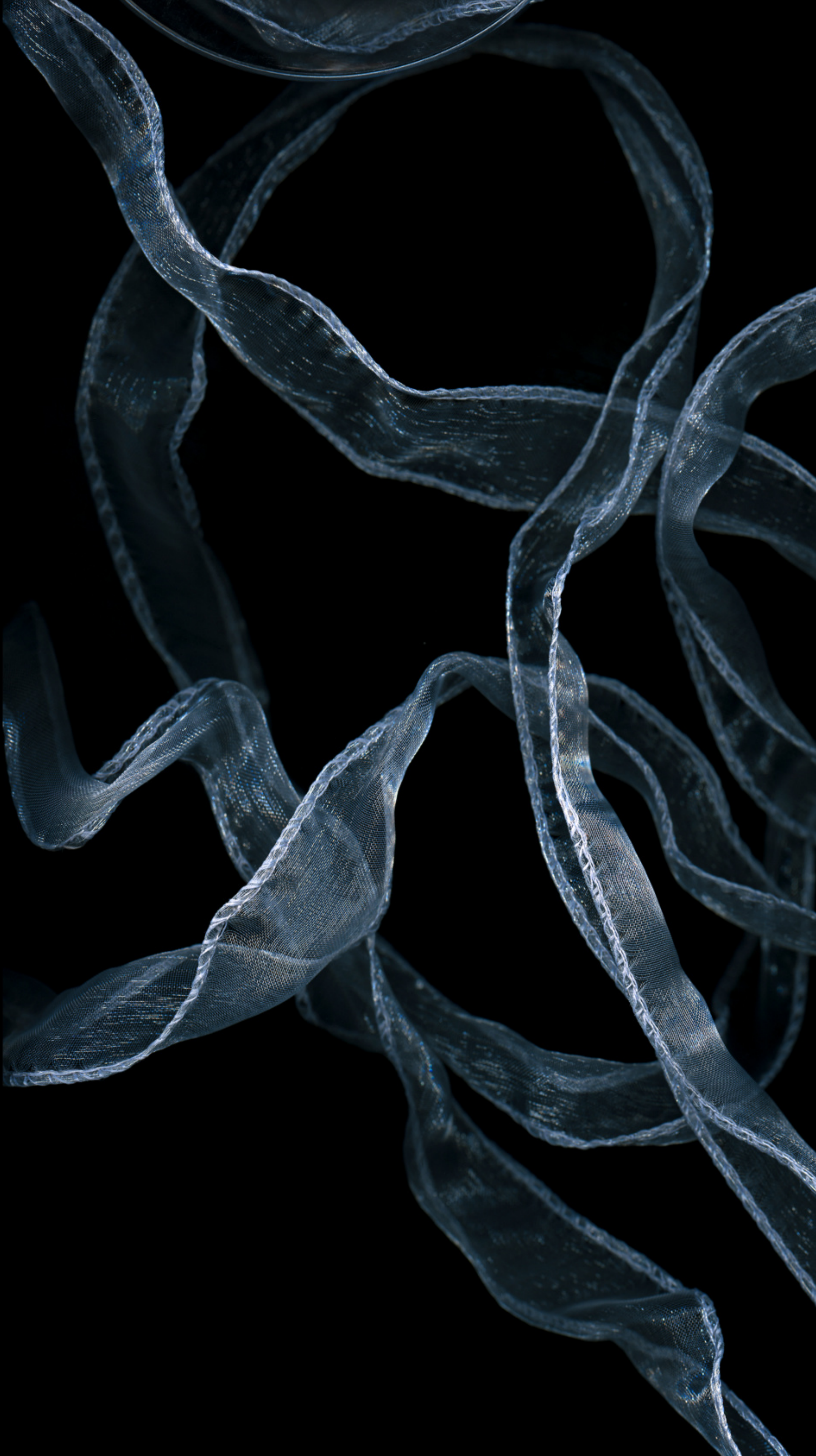
Mieke Douglas











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